

WatchTime

AMERICA'S #1 WATCH MAGAZINE

S P E C I A L

DESIGN

THE MINDS
BEHIND THE
DESIGNS

WATCHES GO
CAR CRAZY

MOOD INDIGO:
DIALS GET
THE BLUES

RETRO WATCHES:
TIME AND
TIME AGAIN



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A black and white portrait of Rüdiger Bucher, the editor, sitting at a desk with his hands clasped. In the background, there is a painting of a man's face.

EDITOR'S LETTER

WHY DESIGN MATTERS

Good watch design goes far beyond merely showing the time.

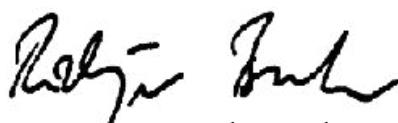


A watch can transport us to another era – or to another world. It can make a statement that expresses our affiliation with a particular lifestyle. It can convey sportiness, embody fine craftsmanship or simply look elegant. In our dreams, we can land on the moon or explore the depths of the Marianas Trench – because our watch has already been there. We appreciate when our watch can perform extraordinary feats that we would never demand from it in everyday life or when our timepiece itself is a ticking world record.

All these sentimental values, which transcend merely showing the time of day, are conveyed by a watch's design, i.e., the styling of its case, bracelet, dial and hands. Its appeal is closely associated with the stories that are told by the brand. Whether these tales have to do with the romance of flight or with passing values from one generation to the next, a watch's design should match its story, and both should be believable – because without authenticity, a potential customer who doesn't take things at face value but seeks in-depth information won't become a buyer.

This means that a highly complex task faces contemporary watch designers. They must create desirable and perfectly functional products that also represent credible extensions of reality. There are many different approaches.

In this issue, we focus on the ideas and the people who play vital roles in watch design today. We present retro watches that bring to mind the charms of past decades. We shed light on the question of whether the color blue, which is very trendy nowadays, has what it takes to remain in vogue. We explore the close, time-honored connection between automobile design and watch design. And, last but not least, we celebrate five ultra-slim watches that recently set new world records.



Rüdiger Bucher

Rüdiger Bucher
Editor, Design Issue

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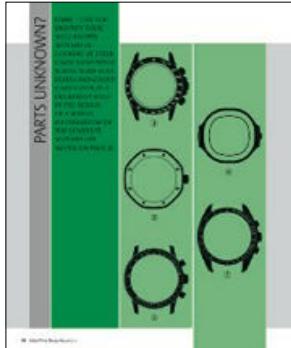
Find out more about Tangomat GMT and other models
nomos-watches.com and nomos-store.com

CONTENTS

WatchTime Design Issue 2015

14

PARTS UNKNOWN?
Can you identify these well-known watches just by their components? We show you the bracelets, cases, hands and dials before revealing the complete watches.



6

EDITOR'S LETTER



24

PIECE TIME

A watch's design is the sum of its so-called "appearance parts": hands, dial, crown, bracelet, and the like. Pages 24, 26, 34, 39 and 83 provide a smorgasbord of component styles.



28

CONSTANT YET EVOLVING

By Alexander Krupp | Three iconic watches from Rolex, IWC and TAG Heuer show how a classic watch changes over time.



40

WHICH WATCH IS RIGHT FOR ME?

A handy guide to help you decide which watch could be your favorite



42

BUILT FOR SPEED

By Julia Knaut | Who wouldn't want to trade places with a Formula 1 driver? With one of these on your wrist, that dream gets a little more real.



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54

SPECIAL SEATING

By Alexander Krupp | These recently launched retro-designed watches are sitting pretty, showcased on miniature retro chairs.



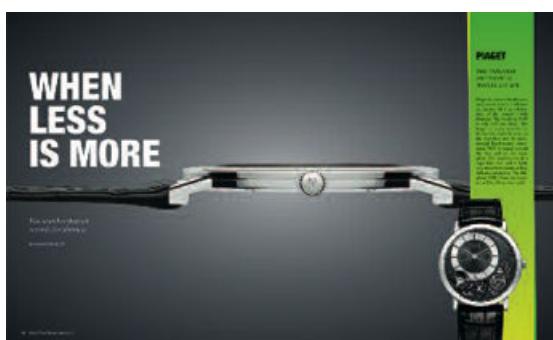
68

BEHIND THE DESIGNS
By Maria-Bettina Eich | Watch designers for Nomos, TAG Heuer and Bell & Ross talk about their work.

60

WHY SO BLUE?
By Rüdiger Bucher | Blue watches are in fashion these days. Is the color a fad or is it here to stay?

74

A NEW YOU
By Maria-Bettina Eich | Watch companies' ads offer you a brand-new, and better, life.

84

WHEN LESS IS MORE
By Alexander Krupp | Five watches that set records for slimness

94

TRUE TO HISTORY
By Jens Koch | Panerai has built its success on sticking with its original, cushion-case design while offering myriad variations on it.

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real watches **for** real people

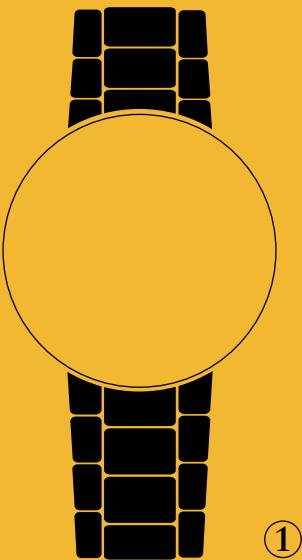
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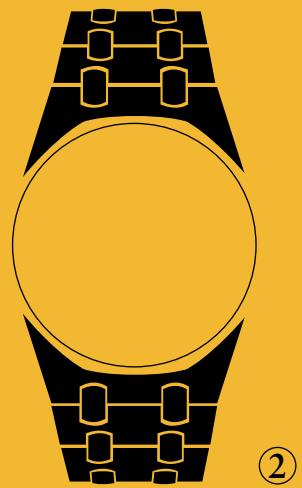
PARTS UNKNOWN?

CAN YOU IDENTIFY THESE WELL-KNOWN WATCHES JUST BY THEIR COMPONENTS? WE'VE ILLUSTRATED THE BRACELETS, CASES, HANDS AND DIALS OF FIVE FAMOUS WATCHES ON THIS AND THE FOLLOWING THREE LEFT-HAND PAGES. THE ANSWERS ARE ON THE FIFTH PAGE.

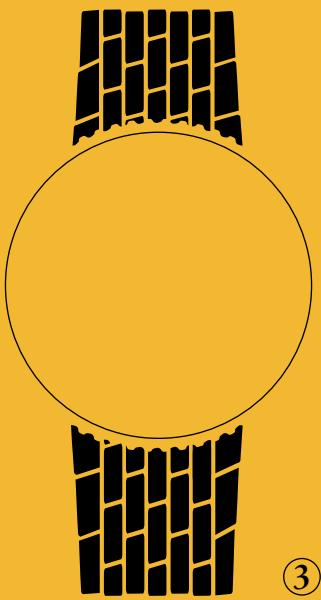
THE TEST BEGINS HERE WITH THE **BRACELETS**: IN SOME INSTANCES, A BRACELET IS SO IMPORTANT TO A WATCH'S LOOK THAT IT ALONE IS ENOUGH TO REVEAL THE WATCH'S IDENTITY.



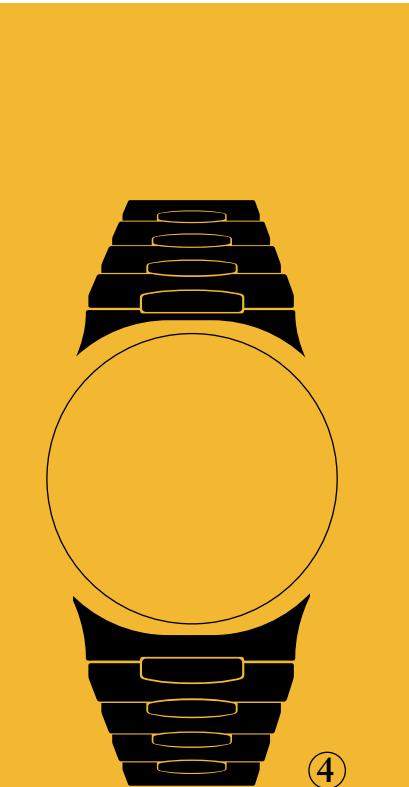
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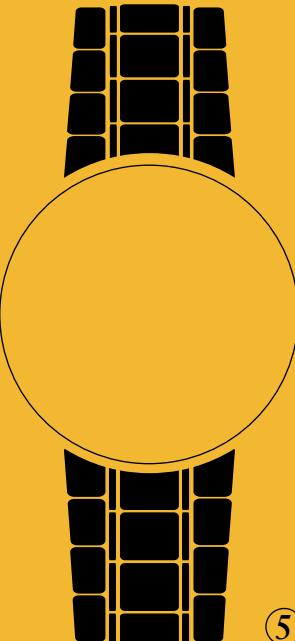
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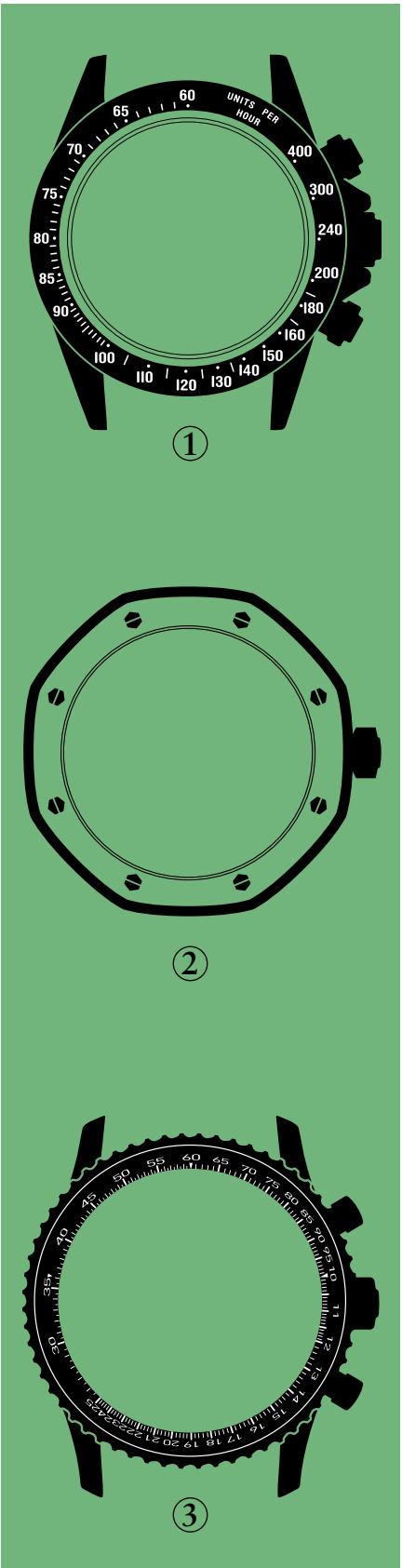


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PARTS UNKNOWN?

CASES | CAN YOU IDENTIFY THESE WELL-KNOWN WATCHES BY LOOKING AT THEIR CASES? TACHYMETRE SCALES, SLIDE-RULE BEZELS AND SHAPED CASES CAN PLAY A PROMINENT ROLE IN THE DESIGN OF A WATCH. ILLUSTRATIONS OF THE COMPLETE WATCHES ARE SHOWN ON PAGE 22.





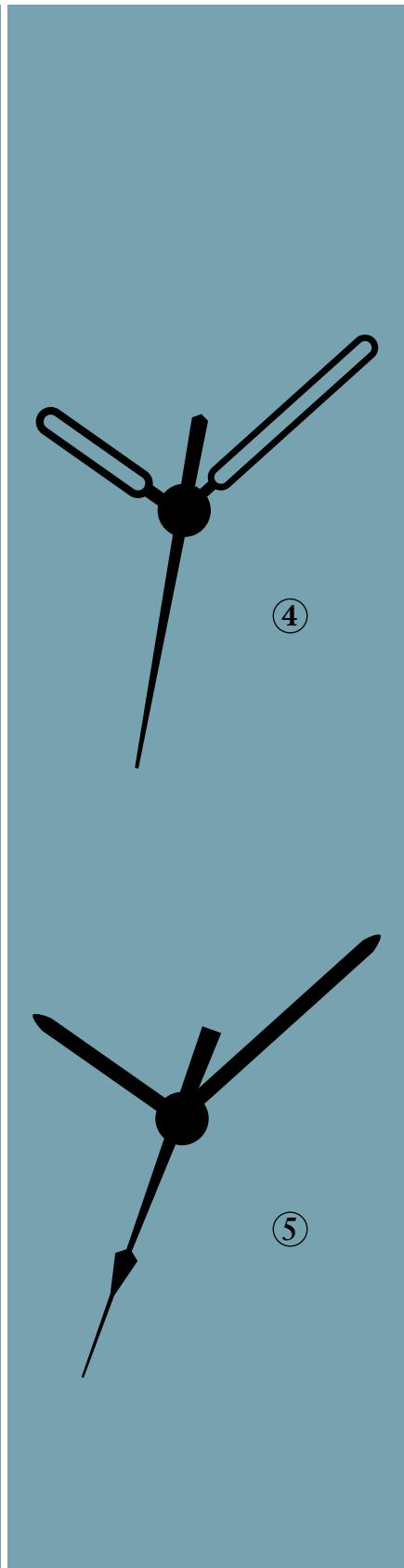
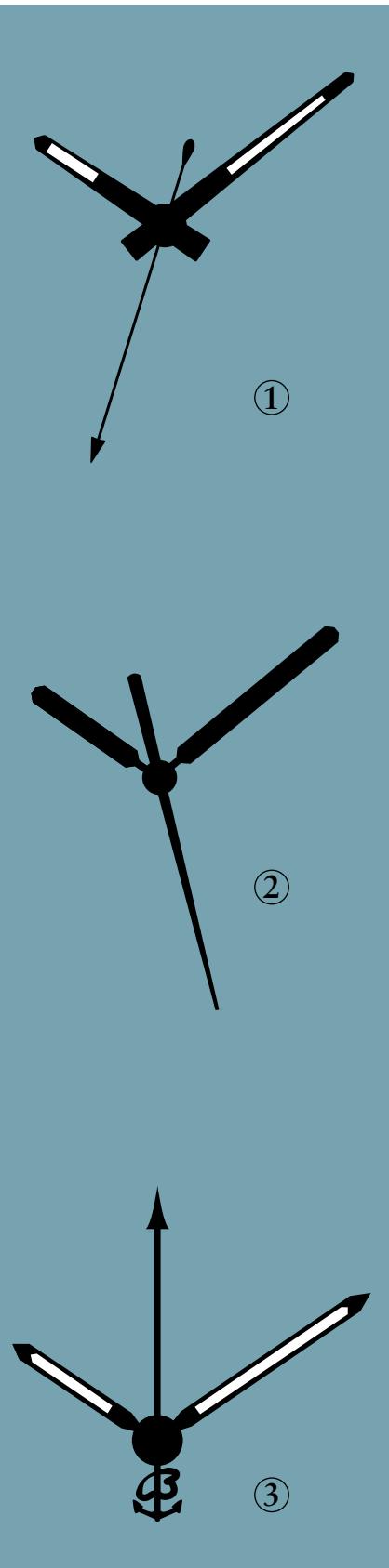
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PARTS UNKNOWN?

HANDS | ONE OF THE MOST DIFFICULT CHALLENGES IS TO IDENTIFY A WATCH SOLELY BY THE DESIGN OF ITS HANDS. IF YOU CAN DO THIS, YOU NUMBER AMONG THE GENUINE WATCH CONNOISSEURS. THE COMPLETE WATCHES ARE SHOWN ON PAGE 22.





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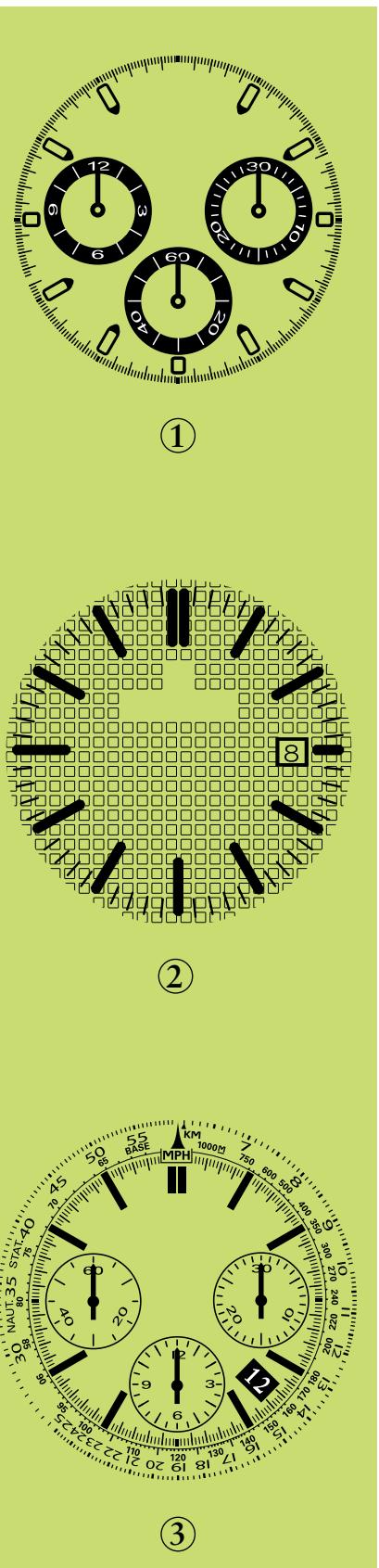
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DIALS | DO YOU KNOW THE NAMES OF THESE WATCHES? FRAMED SUBDIALS, UNIQUE PATTERNS AND UNUSUAL MARKINGS ON A DIAL CAN REVEAL THE IDENTITY OF A WATCH. ILLUSTRATIONS OF THE COMPLETE WATCHES ARE SHOWN ON THE FOLLOWING LEFT-HAND PAGE.



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Top News



Bonus Audio: Arnold Schwarzenegger Talks Watches
He's back... and WatchTime's got him. Our November-December issue features "The Terminator's Timers," my profile of Hollywood icon and influential watch collector Arnold Schwarzenegger. Now, exclusively on WatchTime.com you can hear excerpts from our interview, conducted at Schwarzenegger's Santa Monica office. ... [Read More...]



Horology Meets Astronomy: Geo. Graham the Moon
Most watch fans know Graham best for sporty models like the Chronofighter and Silverstone. Now the Swiss brand with British roots establishes its haute horlogerie bona fides with the new Geo. Graham the Moon limited edition, a complicated, astronomical-inspired timepiece with a flying tourbillon and a perpetual moon retrograde. ... [Read More...]

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Features & Stories



Bonus Audio: Arnold Schwarzenegger Talks Watches
He's back... and WatchTime's got him. Our November-December issue features "The Terminator's Timers," my profile of Hollywood icon and influential watch collector Arnold Schwarzenegger. Now, exclusively on WatchTime.com, you can hear excerpts from our interview, conducted at Schwarzenegger's Santa... ... [Read More...]



The Sinking Man's Watch: Omega Seamaster Ploprof
WatchTime's Jens Koch tests the Omega Seamaster Ploprof, a re-edition of a classic divers' watch from 1970 with double the original's water-resistance and a manufacture caliber. Click here for the results, along with a gallery of original photos by Nik Schötzel. ... [Read More...]

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WatchTime's September-October issue is on newsstands now, with tests of Rolex's new Explorer II and Breitling Transocean, an in-depth technical report on the Cartier ID Two concept watch, brand profiles of Ball Watch and Hanhart, and more. Click here for highlights from the issue. ... [Read More...]

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WATCH TO WATCH



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Chronograph
Baseball pitching legend Randy Johnson — the 6'10" World Series champ famously nicknamed "The Big Unit" — is a longtime collector of watches and a big fan of Ulysse Nardin in particular. Johnson ... [Read More...]

More Watches To Watch

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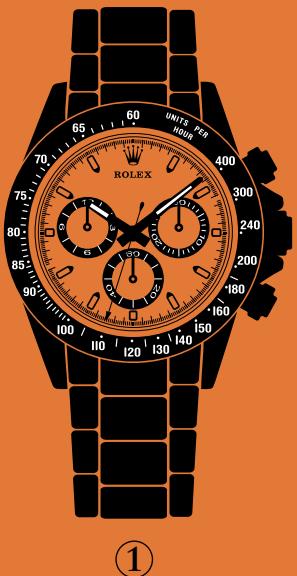


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PARTS UNKNOWN?

DID YOU KNOW THE ANSWERS? | WERE YOU ABLE TO IDENTIFY THESE WATCHES SOLELY BY SEEING THE INDIVIDUAL COMPONENTS PICTURED ON THE PREVIOUS PAGES? HERE ARE THE ANSWERS:

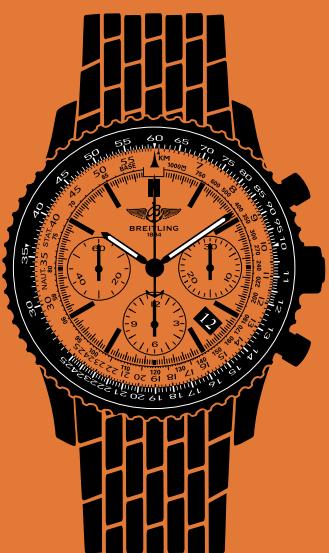
- ① ROLEX DAYTONA
- ② AUDEMARS PIGUET ROYAL OAK
- ③ BREITLING NAVITIMER
- ④ PATEK PHILIPPE NAUTILUS
- ⑤ OMEGA SPEEDMASTER MOONWATCH



①



②



③



④



⑤

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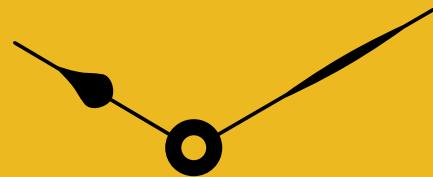


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HAND SHAPES | HANDS IN REMARKABLY DIVERSE SHAPES GO BACK TO THE EARLY DAYS OF WATCH- AND CLOCKMAKING. MANY OF THESE STYLES ARE STILL USED TODAY.



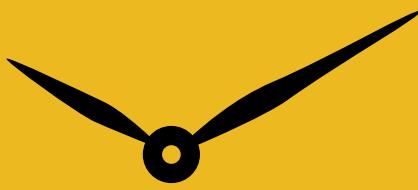
Slender poire (pear) shape



Breguet



Dauphine



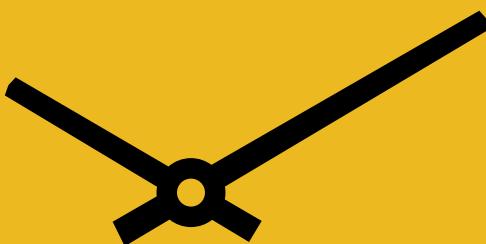
Feuille (leaf) shape



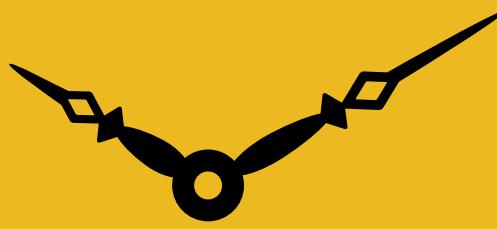
Lancet shape



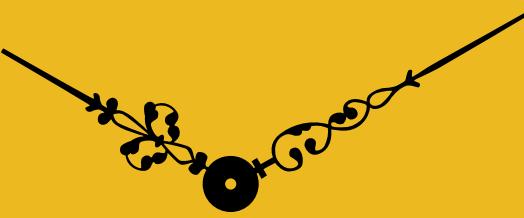
Lozenge (diamond) shape



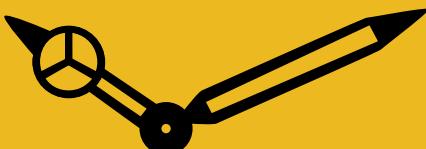
Obélisque (obelisk) shape



Cathedral



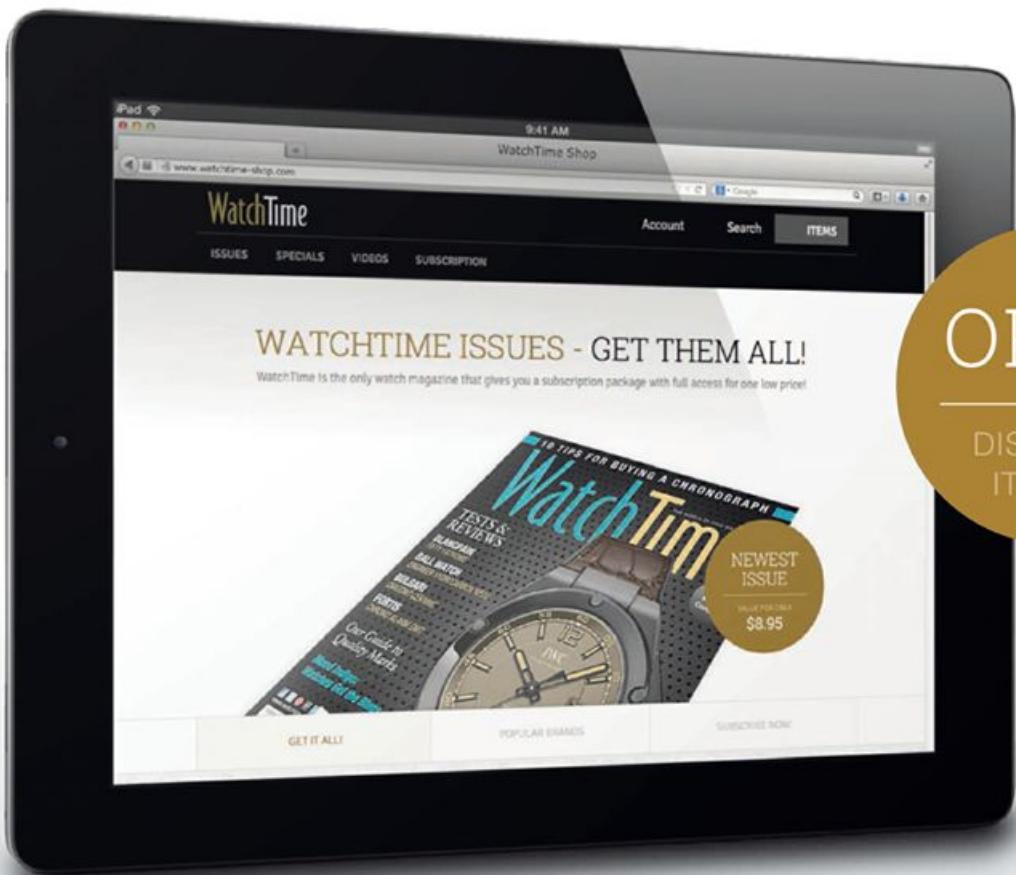
Louis XV



Mercedes

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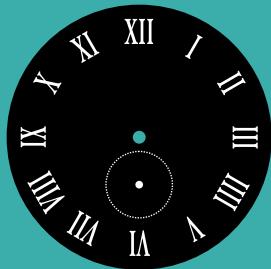
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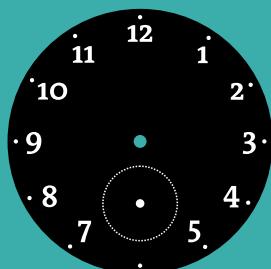
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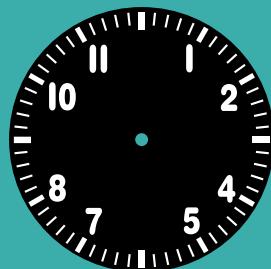
DIALS | THE DIAL IS THE FACE OF A TIMEPIECE AND REVEALS MUCH ABOUT ITS CHARACTER.



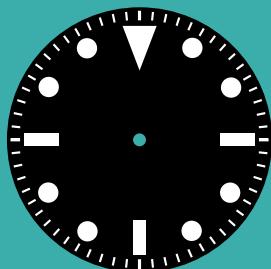
Roman numerals
(usually radial)



Arabic numerals
(usually vertical)



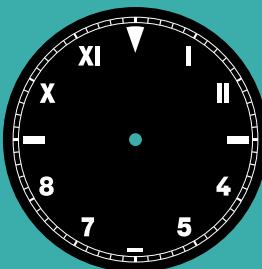
Typical pilots' watch



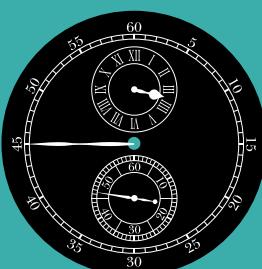
Typical divers' watch



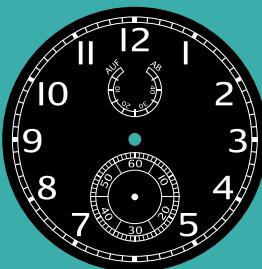
Sandwich-style dial
(Panerai)



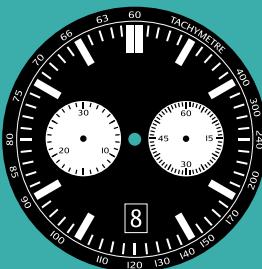
California dial
(Roman and Arabic)



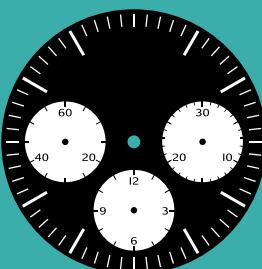
Regulator dial



Marine chronometer



Chronograph with
two subdials



Chronograph with
three subdials

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THE WORLD OF FINE WATCHES



CONSTANT YET EVOLVING

Three examples of iconic watches from Rolex, IWC and TAG Heuer show how a classic watch changes over time.

BY ALEXANDER KRUPP

DIVING SINCE 1953: ROLEX SUBMARINER

The Rolex Submariner was launched in 1953 and quickly developed into a classic divers' watch. It was initially water resistant to 100 meters but that was increased to 200 meters the following year. The design followed the demands of diving as a sport: good legibility in light and darkness, a rotating bezel for general timing of a dive and a water-resistant steel bracelet.

Several changes were made to the Submariner model that was introduced in 1959, Reference 5512. The case was enlarged from 36 mm to 40 mm and a crown guard was added, as well as a wider, more deeply ridged bezel with a minutes track for the first quarter hour. This model had the "Mercedes" hour hand, which was added to the Submariner's dial in the first half of the 1950s. The three-part division of the hand ensures that surface tension holds the luminous material in place. It is still a distinguishing feature of the Submariner today. Another design change seen on this model was the shift of the luminescent dot from the end of the seconds hand toward the middle. This change was made in 1956.

The Submariner from 1966, Reference 1680, shows how function can affect design. Here, a new movement with a date indicator and the intention of presenting the date as prominently as possible resulted in the "Cyclops" lens date magnifier, which would become an iconic feature on the Submariner and other Rolex models.

Additional technical modifications made in 1979 affected the Submariner's design. The luminous markers on the dial were set in metal frames, which made them appear smaller. But other changes could not be seen: the change from a Plexiglas to a sapphire crystal and the increase in water resistance from 200 to 300 meters.

The latest design changes to the Submariner were made in 2010: the size of the markers was increased and the minutes hand was made wider. The displays were enhanced with the new, in-house luminous substance called "Chromalight," and the shiny black bezel was now made of scratch-resistant ceramic. These last improvements are both technical and visual – a combination that should play a role in the reworking of any icon.

The first Submariner was the 36-mm Reference 6204 from 1953.



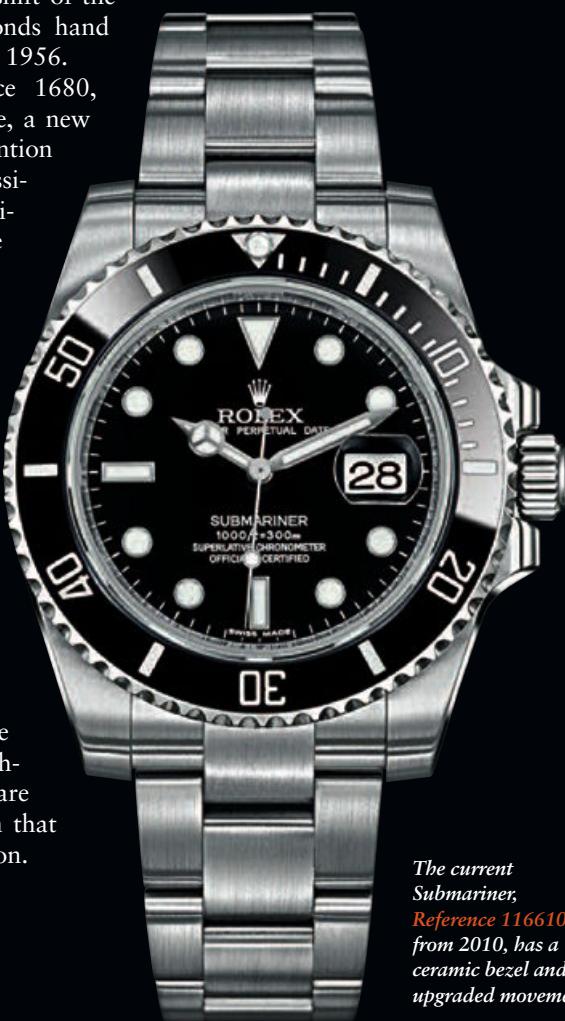
Reference 5512 from 1959 had a 40-mm case and a crown guard.



The first Submariner with a date display was Reference 1680 from 1966.



Reference 1680 from 1979 has a sapphire crystal and additional water resistance.



The current Submariner, Reference 116610LN from 2010, has a ceramic bezel and an upgraded movement.





First introduced in 1948, the **Mark 11** pilots' watch had a triangle added to the dial in place of the 12 in 1952.



The most important innovations to the **Mark XII**, from 1994, were the use of Roman numerals in the model name, a different typeface on the dial and the addition of a date display.



Mark XV of 2000 had a larger case and a bolder typeface for the markers on the dial.

FLYING SINCE 1948: IWC MARK

What the Rolex Submariner is to diving, the IWC Mark series is to flying. The stark minimalism of this three-hand watch has its origin in the Mark 11 from 1948. IWC had introduced predecessor models in 1936 and 1945; their small seconds displays and the additional details on their dials gave them a dramatically different look from the later classics.

At the time the Mark 11 was introduced, simplicity was the order of the day. The Mark 11's dial had two different designs for the luminous hands that showed the time on clearly marked hour and minutes tracks with luminous indexes at 3, 9 and 12 o'clock. The 36-mm steel case had an entirely brushed finish to prevent distracting reflections.

The Mark XII of 1994 followed the basic design codes of the Mark 11. As before, the case size was 36 mm. However, Roman numerals were now used for the "12" in the model name, a different font was used for the numerals on the dial and a date display was added. The new version now bore the name of the model and the word "Automatic" on the dial in addition to the name of the brand. This would continue on subsequent models, even though it disrupts somewhat the original, extremely clear layout of the dial.

The Mark XV followed in the year 2000. (The model numbers XIII and XIV were skipped since some think they are unlucky.) The case grew from 36 mm to 38 mm, which caused the date to shift closer to the center of the dial. To compensate for the larger case size, the indexes and hour markers were made thicker so the dial appeared to have the same proportions as the dial of the Mark XII.

The alterations to the Mark XVI made a big step forward: the case grew by only 1 mm, but the shape of the hands was changed to the broad sword shape, which, for the sake of legibility, is used on many pilots' watches. This change made the new model look more like historical observation watches, but unfortunately it also made it look more like the vintage pilots'



In 2006, the greatest change to date came to the Mark XVI: sword-shaped hands and a return to the original numeral font that was used in 1948.

watches made by other manufacturers. Another change was IWC's return to the slimmer font seen on the dial of the original Mark XI. With the exception of the 4, all the numerals looked like those on the 1948 version.

On the path toward the current Mark XVII, the case gained 2 mm in size, now measuring 41 mm across, while the case shape and the appearance of the dial stayed basically the same. Unfortunately, only basically, since the addition of the elongated date window with its red arrow pointer meant that IWC abandoned the clean functionality of its earlier models. The new display is a design element that introduces an additional color to the dial, with the red triangle, but it does little else to contribute to the famous model series.

In 2012, the Mark XVII was given an elongated date display with a red marker arrow.

DRIVING SINCE 1969: TAG HEUER MONACO

Liking a watch to a sport seems to increase its potential to become a cult object, so it's no surprise that the third icon in this group is a watch tied to a specific sporting event, the Monaco Grand Prix. The watch, called the Monaco, was introduced in 1969 as one of the world's first chronographs with a self-winding movement. Jack Heuer, CEO of Heuer, as it was then called, was a pioneer of sports sponsorship. He ensured that well-known racecar drivers were outfitted with the sporty-looking chronograph: that's how Steve McQueen ended up wearing the Monaco in the 1971 film *Le Mans* without having any prior discussion with the Heuer watch brand. McQueen modeled his character after the Swiss driver Jo Siffert, who had recently begun wearing the Heuer logo on his racing suit and a Monaco on his wrist.

The Monaco of 1969 followed the design codes of the late '60s and early '70s: colorful dial, subdials in contrasting colors and a case that wasn't round. The transverse markers were an original addition and were clearly a choice of design over legibility. The case was eye-catching not only because of its rectangular shape but also because the crown was on the left – a peculiarity of automatic Caliber 11, which Heuer developed in conjunction with Breitling, Büren Watch and Dubois Dépraz. The leather strap was perforated, which was common for watches inspired by motorsports.

When the new version of the Monaco was introduced in 2002, Heuer had already joined the TAG (Techniques d'Avant Garde) group; the brand had been known as TAG Heuer since 1985. Accordingly, the logo on the dial was different from the one on the original Monaco. But a more important design change was the introduction of more legible hour markers. The case had detailed brushed and polished surfaces to add interest, and more complex, shaped pushers with protective sides replaced the simple pushbuttons on the original model. TAG Heuer also upgraded the strap to an elegant alligator-leather version. Other changes were the result of using a different movement: now the case housed ETA chronograph Caliber

2894. The crown was now in the conventional position on the right side, between the pushers, and the subdials showed elapsed minutes and running seconds instead of elapsed hours and minutes. But despite the changes, the Monaco retained its signature look after so many years. It was less spectacular and more elegant, but the new model in no way denied its birth in the 1970s.

In 2009 the Monaco celebrated its 40th birthday. A new model was introduced that had transverse hour markers on its dial once again. And, thanks to a module from Dubois Dépraz, the crown moved back to its original position on the left side of the case. The watch again had a sporty-looking perforated leather strap. Even the original Heuer logo returned to the dial.



The original Monaco of 1969 is one of the world's first automatic chronographs and had a distinctive crown on the left side of the case.

You can't do any more than that to recall the origins of an icon. The new version was considered an all-around success.

The most recent version of the Monaco appeared in 2012. It kept the shape of the case, the historical Heuer logo and the perforated strap, but returned to the radially placed hour markers from the 2002 version. And to emphasize its automotive history, racing stripes were added to the dial, making the newest Monaco the sportiest model so far. Although the deviation from the original design may appear dramatic, the latest version can be seen as a logical development toward a sportier look. The new design fulfills a specific purpose – namely, to develop a new facet of the classic watch. It's what every new edition should do; otherwise, we'd all stick with the original design forever. ○

The 2002 model has radially placed hour markers, a crown on the right and shaped pushers.



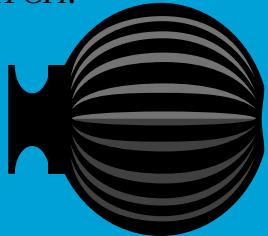
The latest version of the Monaco from 2012 has radial markers and racing stripes on the dial.



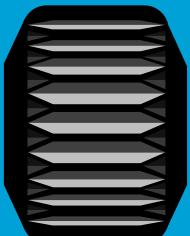
The anniversary model of 2009 celebrates the Monaco's 40th birthday and closely approximates the original model.

PIECE TIME

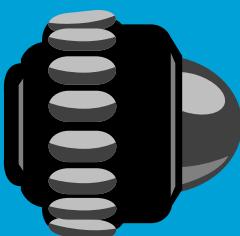
CROWNS AND PUSH-PIECES | THESE TWO COMPONENTS ALONE SUFFICE TO CLASSIFY A WATCH AS ELEGANT OR SPORTY. IN SOME INSTANCES, THEY PINPOINT IT MORE SPECIFICALLY, AS A PILOTS' WATCH, FOR EXAMPLE, OR A DIVE WATCH.



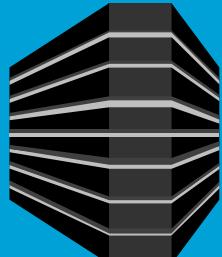
Onion-shaped crown



Straight crown



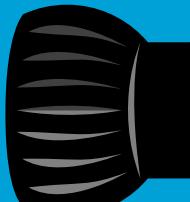
Crown with cabochon



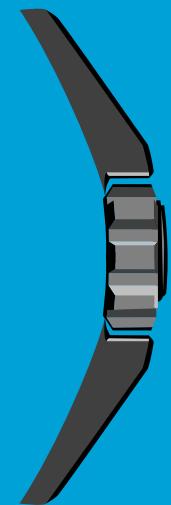
Conical crown



Inset crown



Crown with integrated button



Crown protector



Shaped push-pieces



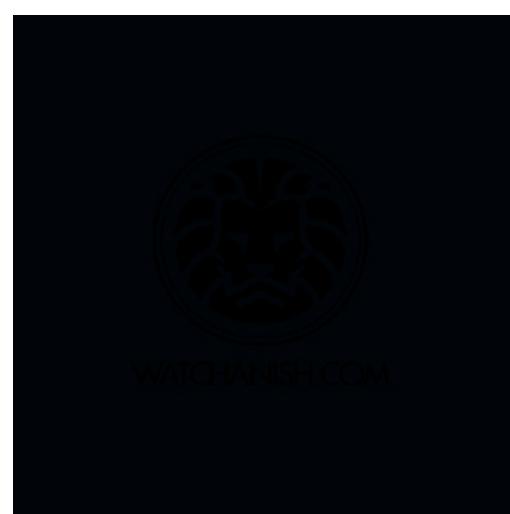
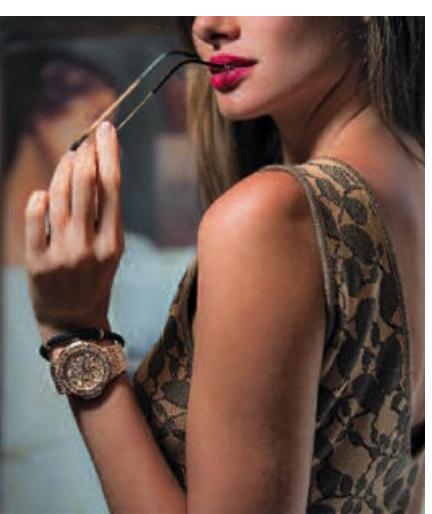
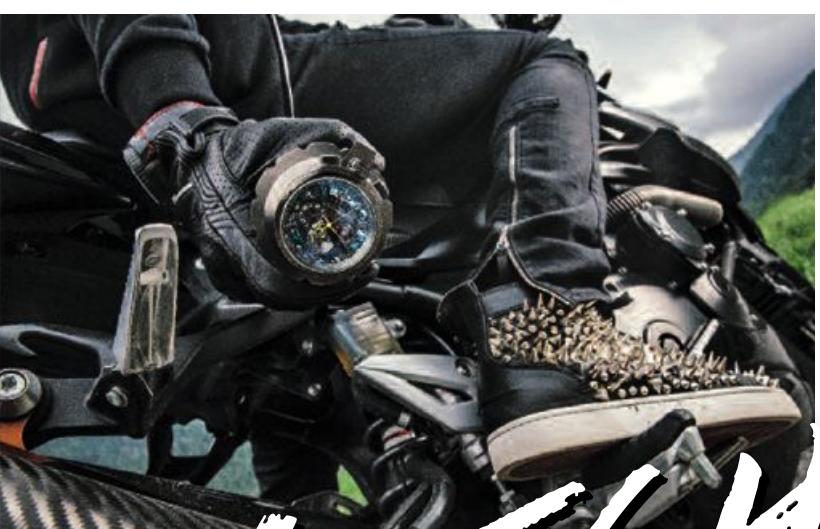
Push-pieces with integrated protectors



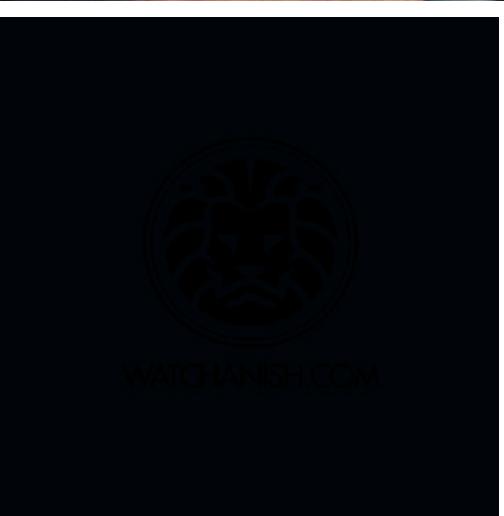
Mushroom-shaped push-pieces

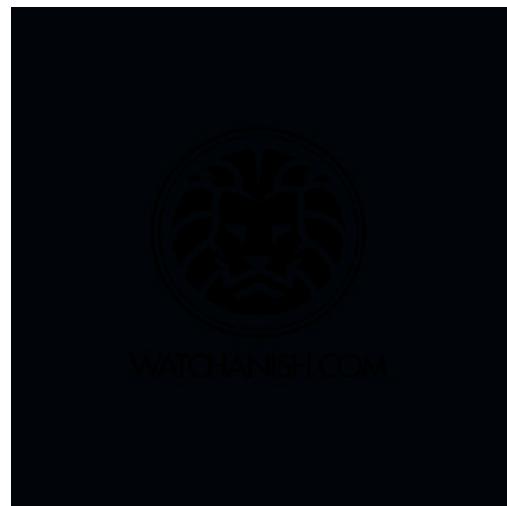


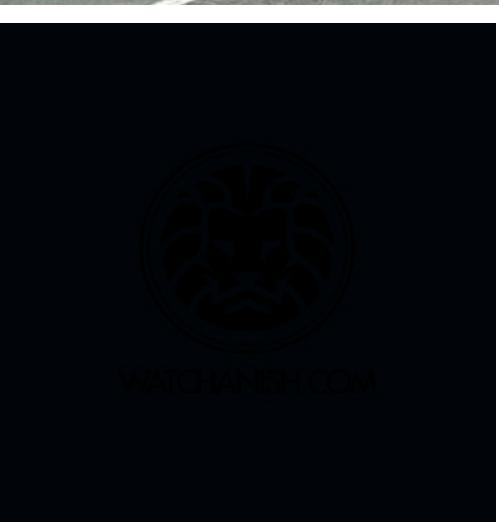
Screw-down push-pieces



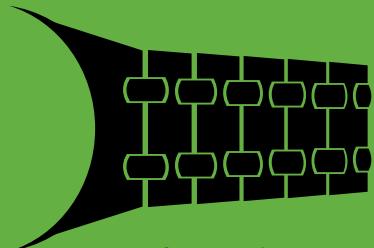
WATCHANISH.COM



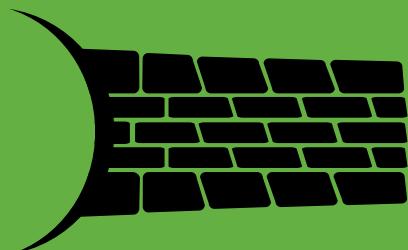




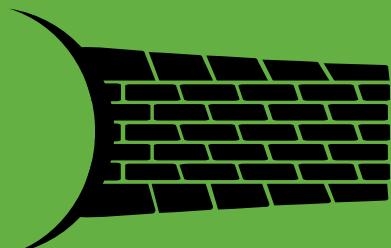
BRACELETS | TO IDENTIFY A WATCH SOLELY BY LOOKING AT ITS BRACELET IS A SKILL YOU CAN USE TO IMPRESS YOUR FRIENDS.



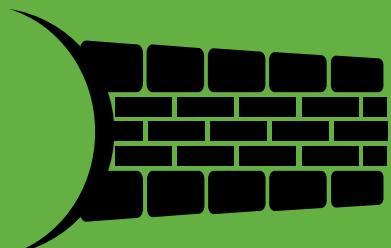
Audemars Piguet



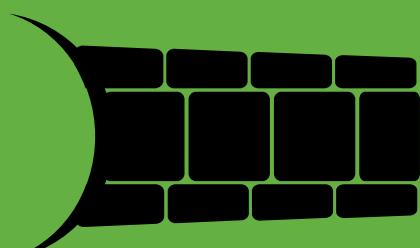
Breitling Pilot



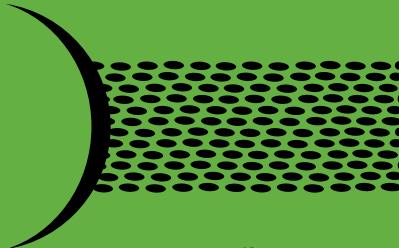
Breitling Navitimer



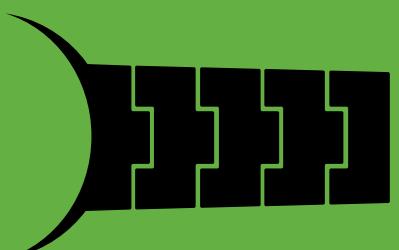
Rolex Jubilee



Rolex Oyster



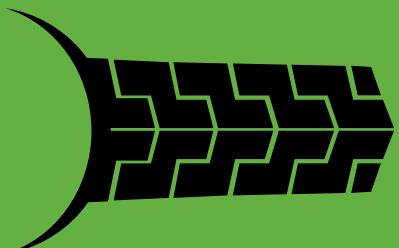
Milanese



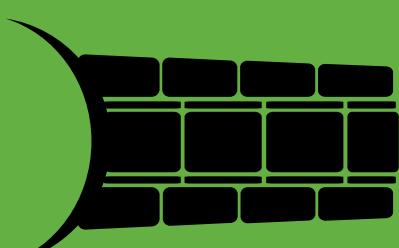
Panerai



Vacheron Constantin Overseas



TAG Heuer Link

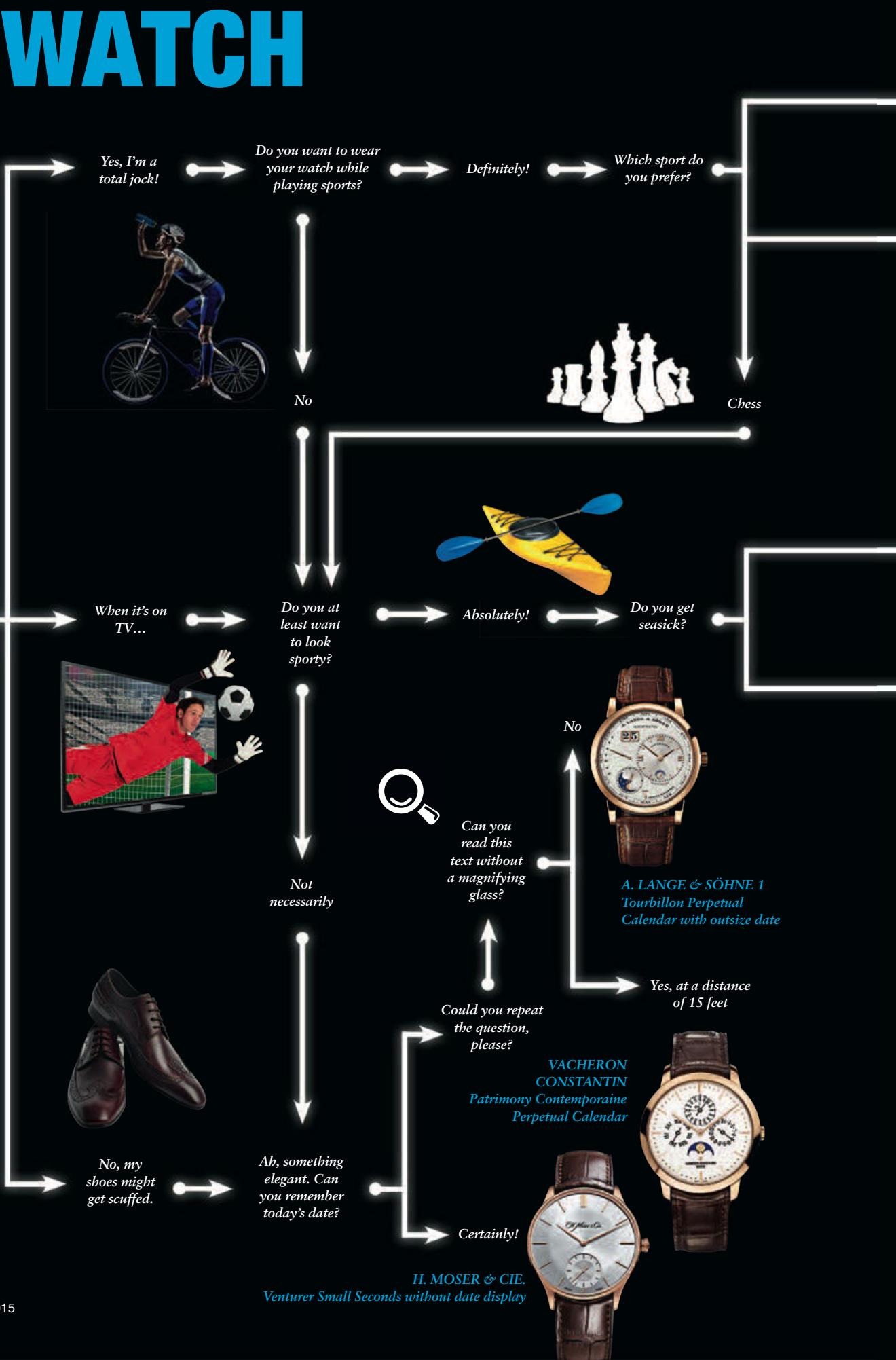


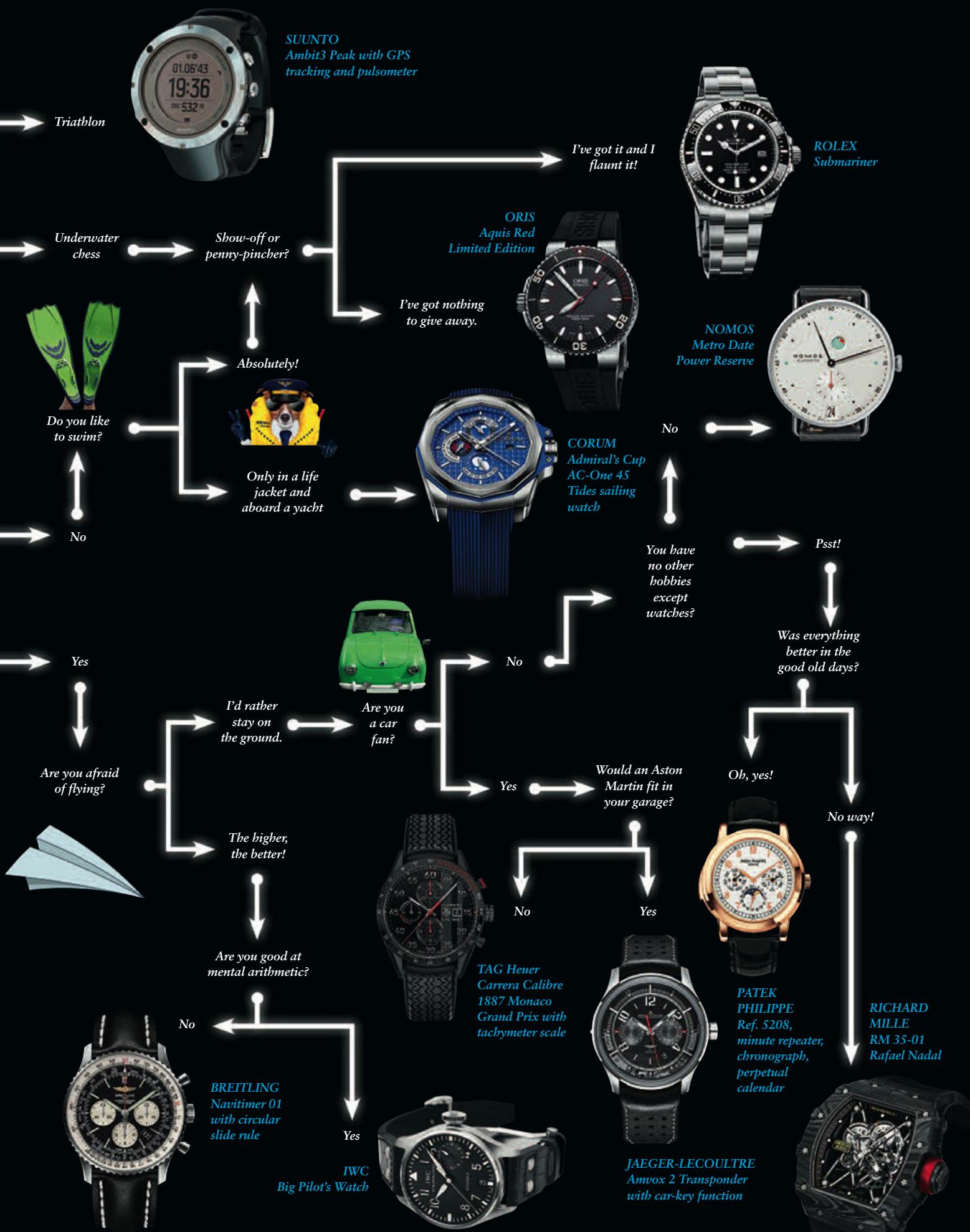
Omega Speedmaster

WHICH WATCH IS RIGHT FOR ME?



Do you like sports?



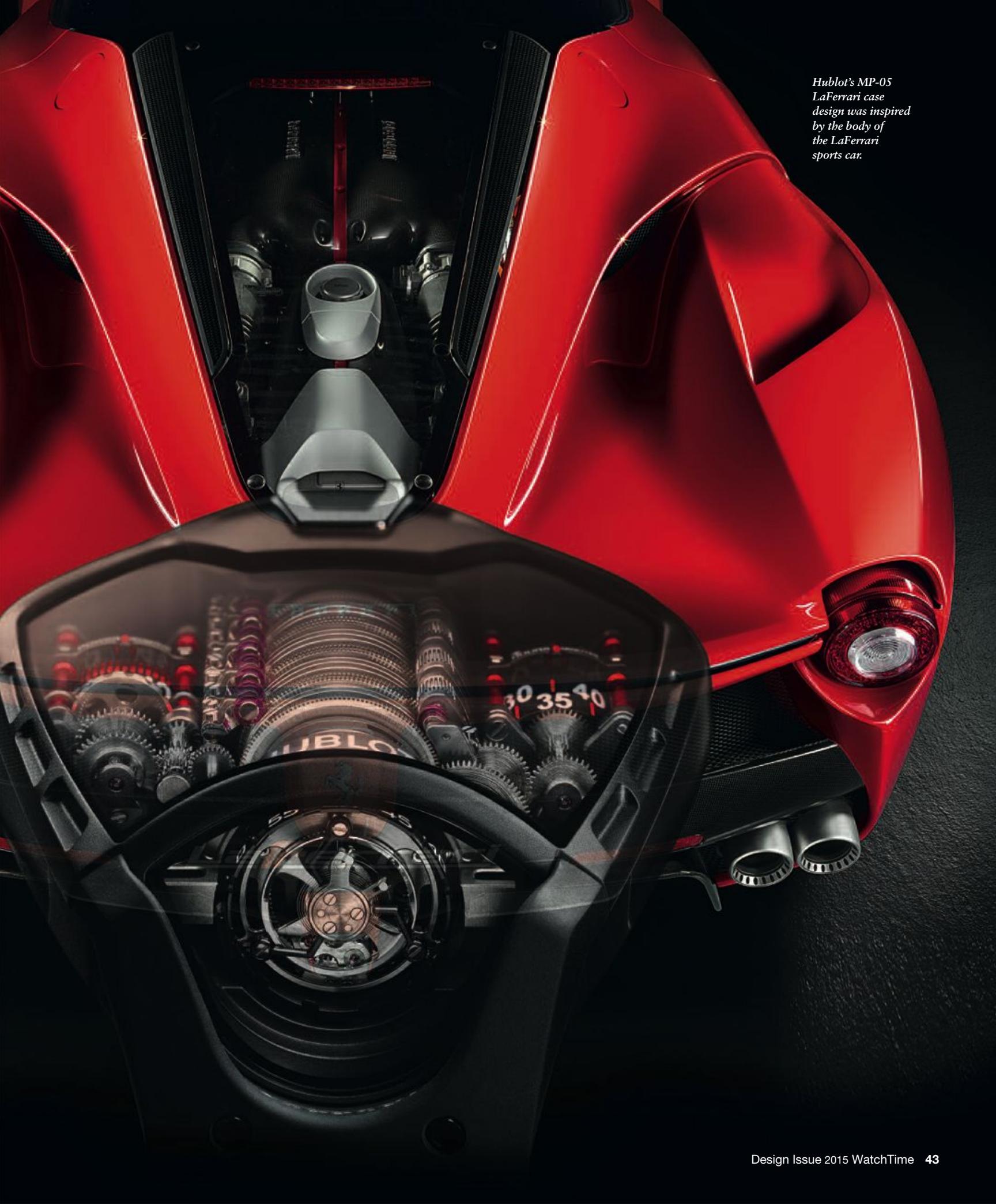


BUILT FOR SPEED

*Who wouldn't want to trade places
with a Formula 1 driver?
With one of these on your wrist,
that dream gets a little more real.*

BY JULIA KNAUT





*Hublot's MP-05
LaFerrari case
design was inspired
by the body of
the LaFerrari
sports car.*

**WATCHES WITH RACECAR-INSPIRED DESIGNS
BRING TO MIND THE WHITE RACING STRIPES,
SLEEK AUTO BODIES AND WIDE TIRE TREADS
OF THE CARS THEMSELVES.**

Squealing tires, revving engines, glowing asphalt – the appeal of fast cars and massive horsepower continues to grow. But it's not only the technical side of racing that excites fans; it's also the design of a Ferrari and other high-performance cars that gets their hearts pumping. Watches with racecar-inspired designs bring to mind the white racing stripes, sleek auto bodies and wide tire treads of the cars themselves. Wearing a racing-inspired sports watch is almost like having your own little speedster on your wrist.

The mystique surrounding motor sports is based on historical races, strong personalities and sadly, even tragic accidents. Watch brands have used these fascinating stories to their advantage. The designs of these watches don't rely on a particular shape, color or name on the dial; the effect is created alongside the backstory. TAG Heuer introduced the Carrera, which was inspired by the Carrera Panamericana Mexico Road Race, in 1963. The watch was the first chronograph specifically designed for professional drivers. Chopard's Mille Miglia was inspired by the famous Italian auto race of that name. Some watch manufacturers dedicate special models to celebrated driv-

ers and invite them to be brand ambassadors. Hublot launched the MP-06 Senna in 2013, in memory of Brazilian driver Ayrton Senna, who died in an accident at the San Marino Grand Prix. Armin Strom collaborates on the design of its Racing Collection with Formula 1 driver and brand ambassador Max Chilton. Other manufacturers have formed partnerships with Formula 1 teams, as IWC has with the Mercedes AMG Petronas team.

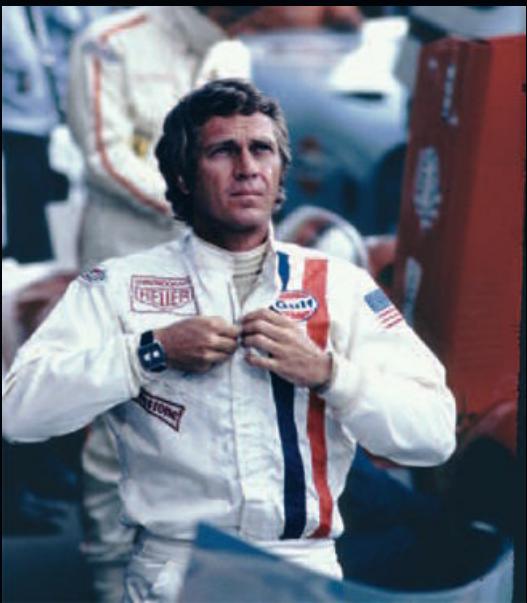
Yet many racing-inspired watches have similar design features. Often their dials are arranged to resemble an automobile dashboard. The dial of the Due Valvole Gasket from Italian watch brand Meccaniche Veloci gives the feeling of sitting in the cockpit of a racecar. The offset placement of the displays, with their red accents and markers, looks like the speedometer and tachometer of a vintage Formula 1 car, while the border around the two dials suggests the shape of the cylinder head gasket.

Retro watches continue to be popular, and some watch brands find inspiration for designs and model names in traditional motorsports. Racing stripes have a retro appeal that reminds us of times when drivers risked their lives for each and every race. The original function of the colorful stripes that dec-



*Meccaniche Veloci bases
the dial design of its
Due Valvole Gasket on
the speedometers and
tachometers of vintage
Formula 1 cars.*





RACING OR “LE MANS”
STRIPES WERE FIRST USED
IN RACES IN THE 1950S,
PRESUMABLY SO THE CARS
WOULD BE EASIER TO
IDENTIFY FROM THE
STANDS.

*White racing stripes
adorn the TAG Heuer
Monaco Calibre 11
Edition Steve
McQueen.*





The straps on the watches in Hublot's Ferrari collection are made of the same Schedoni leather as the interior of a Ferrari.

orate the hood or even an entire racecar is no longer known. Racing or "Le Mans" stripes were first seen in races in the 1950s, presumably so the cars that were racing would be easier to identify from the stands. Stripes may also have provided drivers with better orientation on the track during poor visibility. TAG Heuer's Monaco Calibre 11 Edition Steve McQueen is one example of a retro-style watch with racing stripes. Striking white stripes on a blue and white dial with red accents recall Steve McQueen's own racecar, as well as the car in the 1971 film *Le Mans*. McQueen himself wore a Monaco on his wrist in that movie.

The straps of these watches also highlight the racecar look. The Big Bang Ferrari collection from Hublot features Schedoni leather straps. This Italian leather producer has provided products to Ferrari since 1980 and is known for the car's luxurious leather interior. Fans of luxury goods and fast cars can purchase a Hublot Big Bang Ferrari King Gold watch to match the golden brown interior of their Ferrari 612 Scaglietti. Rubber straps are also used for racing-inspired watches, either in a smooth version like a Formula 1 tire or with a defined tread pattern. The Mille Miglia 2013 from Chopard has a very specific pattern: the tread of a Dunlop tire from the 1960s.





Formula 1 racecar
wheel rims serve as
the model for the Oris
Darryl O'Young
Limited Edition.



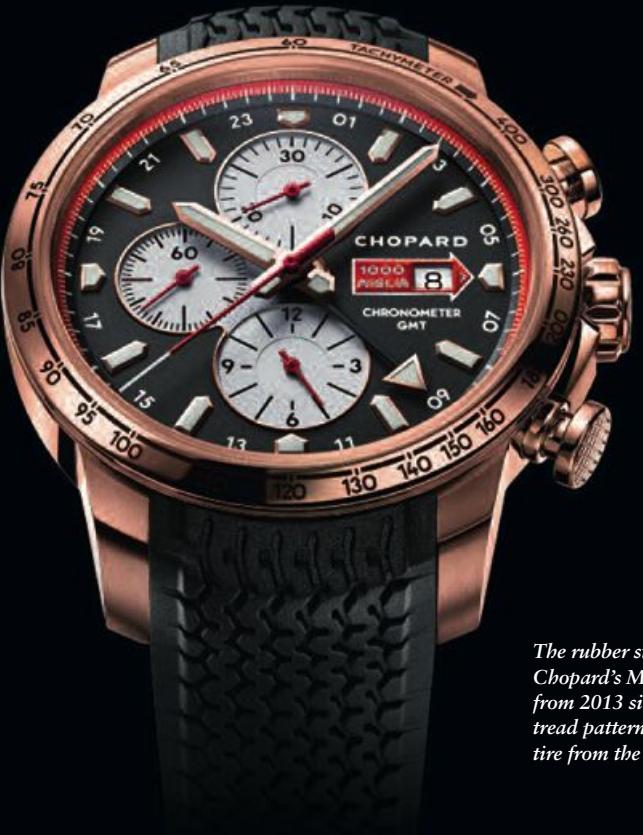


The IWC Ingenieur Automatic Carbon Performance has a case and dial made mostly of carbon fiber.

Modern Formula 1 cars can make it to the pole position with an array of high-tech materials. Engineers are constantly searching for lighter materials for a racecar's body and engine in order to save weight and fuel. Carbon fiber is a futuristic material that is both lightweight and sturdy. It is made from fine carbon fibers that are bundled together and woven into a fabric. The fabric is then treated with epoxy resin or plastic and shaped and hardened under high pressure and intense heat. Designers of racing-inspired watches choose carbon because of its dynamic image; the lightness of the watch's case is an additional bonus for the wearer. To mark its cooperation with the Mercedes AMG Petronas Formula 1 team, IWC introduced the Ingenieur Automatic Carbon Performance. The case and dial of this sporty three-hand watch are primarily made of black carbon fiber and were inspired by the carbon body of a racecar.

While a racecar is defined by the shape and color of its body, the tires and rims can make its look even more distinctive. Formula 1 fans can feel their pulse pumping faster whenever racecars round the turns on their wide slicks. This is the feeling sought by watches such as the Darryl O'Young Limited Edition from Oris with rotors in the shape of a wheel rim – even though the rotor of an automatic watch turns a bit more slowly than a Formula 1 wheel.





The rubber strap of Chopard's Mille Miglia from 2013 simulates the tread pattern of a Dunlop tire from the 1960s.



CHOPARD'S MILLE MIGLIA WAS INSPIRED BY THE ITALIAN VINTAGE-AUTO RACE OF THAT NAME. THE STRAP PATTERN LOOKS LIKE THE TREAD ON A 1960S DUNLOP TIRE.



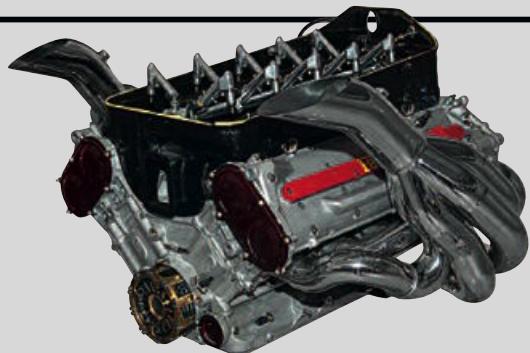


Dial elements of the Tudor Fastrider stand out in Ducati red; the Ducati Diavel Carbon's body matches the watch's matte black case.

The Fastrider Black Shield from Tudor, Rolex's sister brand, was developed in cooperation with the motorcycle manufacturer Ducati. The case of the chronograph consists of matte black high-tech ceramic; Ducati created a unique customized Ducati Diavel Carbon motorcycle with the same matte black finish. In contrast to many other partnerships between watch and racing brands, both Tudor and Ducati reaped the benefits of mutual exchanges during the design process. While the Fastrider Black Shield has signature Ducati red highlights on its dial, the Ducati

Diavel Carbon motorcycle has the same matte black look as its partner in the watch world.

The Hublot MP-05 LaFerrari is an exception in racing-inspired watch design: the watch's case follows the lines of a LaFerrari sports car. The downward tapering contour of the case mimics the "nose" of the car, while the domed sapphire crystal reflects the shape of the roof. The vertically arranged *manufacture* caliber consists of 11 stacked barrels that are flanked to the left and right by cylindrical displays for the hours,



SWISS BRAND ARMIN STROM MANUFACTURES
BRIDGES FOR THE RACING MANUAL
MOVEMENT, THE HAND-WOUND AMW11-MR,
FROM RECLAIMED COMPONENTS OF
FORMULA 1 ENGINES.

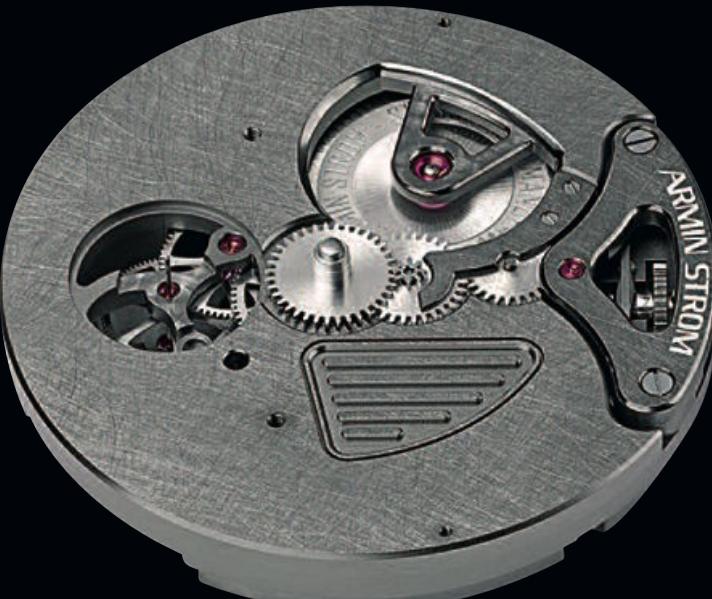
Armin Strom engraves the movement of the Racing Manual model (below, right) to look like the air intake on a racecar.



minutes and power reserve, evoking the look of the LaFerrari V12 engine. Winding the barrels of this Hublot watch requires a special power tool that should remind Formula 1 fans of pit stops and rapid tire changes.

Swiss brand Armin Strom has been the official timekeeper for the Anglo-Russian Marussia F1 team since 2010. The brand's Racing Manual watch gets its inspiration from the very heart of a racecar. Armin Strom produces the bridges for the watch's movement from reclaimed components of a Formula 1 engine, which are melted down and reshaped into bridges. The company also engraves the hand-wound AMW11-MR movement to look like the air intake on a racecar.

Any watch enthusiast who's also a Formula 1 fan should feel he's nose-to-nose with a high-tech racing machine, or maybe even sitting behind the wheel. In the last several years the trend has moved to more sophisticated watches, and who knows – some designer may be dreaming of a minute repeater that sounds like a start-up engine. ◎



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- OMEGA
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SPECIAL SEATING

These recently launched retro-designed watches are sitting pretty, showcased on miniature retro chairs.

BY ALEXANDER KRUPP
PHOTOS BY NIK SCHÖLZEL

CHOPARD

MILLE MIGLIA 2014

This Mille Miglia watch from Chopard gets comfortable on a miniature model of the LCW chair from 1945 by Charles and Ray Eames. The watch's design can also be traced to the 1940s. The model name refers to the famous 1,000-mile vintage-car race across Italy that was held between 1927 and 1957 and was revived in 1977. Chopard has sponsored the rally since 1988. A new Mille Miglia watch is unveiled each year at the time of the race. Most are chronographs, like this 42-mm stainless-steel model powered by a chronometer-certified ETA 2894 movement.





TUDOR *RANGER*

The inspiration for the 2014 Tudor Ranger appeared in 1967, four years after the Laminated Chair by Grete Jalk. In contrast to this playful-looking piece of furniture, the Ranger's design is based on functionality without excessive details. The case is 41 mm in diameter. The movement is the ETA 2824.

OMEGA

SPEEDMASTER MARK II

The Speedmaster Mark II doesn't belong to the pop art world like the La Mamma chair by Gaetano Pesce, but it was born in the same year: Omega launched the model in 1969 as a contemporary timepiece for daily wear, one that also could meet professional demands. In 2014, 45 years later, Omega relaunched the Mark II. The new watch also has a date, luminous material on the tachymeter track and an even better movement in the form of a greatly modified ETA 7750. The design remained virtually unchanged.



LONGINES

HERITAGE 1935

Although it sits on the Standard Chair by Jean Prouvé from 1934, this pilots' watch isn't standard watch fare. The square cushion-shaped case with round fluted bezel looks as handsome as it did in 1935. Longines developed the watch for the Czech air force and offered it a short time later to civilians. Today it would no longer meet military standards since the once-rotating bezel is now fixed on the 42-mm stainless-steel case, thus taking away the timing function. But thanks to the ETA 2895, it now has an automatic winding mechanism and a date.



JAEGER-LECOULTRE

GRANDE REVERSO ULTRA THIN 1931

The new rectangular Reverso, with a dial design from 1931, the year the Reverso was launched, couldn't find a better accommodation than Gerrit Rietveld's Zig Zag chair from 1934. The brown dial of the reversible watch matches the color of the cordovan leather strap. The strap is made by the polo boot manufacturer Casa Fagliano, another nod to the origin of the Reverso as a polo watch. Back when watch crystals were less durable than they are now, polo players flipped the fragile front around to face the wrist during play. The in-house manual Caliber 822 ticks within the iconic rose-gold case, which has grown to 27.4 mm by 46.8 mm.



HAMILTON

PAN-EUROP DAY-DATE

The watch sitting atop the Wiggle Side Chair by Frank Gehry from 1972 is descended from a chronograph: the original Pan-Europ, launched in 1971, contained Caliber 11, one of the world's first automatic chronograph movements. The newest Pan-Europ model shows the date and the day of the week, but still retains the design codes of the original. The 45-mm stainless-steel case houses the Caliber H-30, a modified ETA 2836, with a new escapement and an impressive power reserve of 80 hours.

○



WHY SO BLUE?

*Blue watches are in fashion these days.
Is the color just a fad or is it here to stay?*

BY RÜDIGER BUCHER





ROLEX SEA-DWELLER DEEPSSEA

The Rolex Sea-Dweller Deepsea with “D-Blue” dial has a two-color gradiant dial that transitions from blue to black and is meant to reflect the darkness of the deep sea. The watch commemorates the dive made by the director James Cameron (*Titanic*, *The Abyss* and *Avatar*) on March 26, 2012, when he descended to the lowest point on earth, the Marianas Trench. Cameron’s companion on this adventure was a special version of Rolex’s Deepsea called the “Deepsea Challenge,” which is water resistant to 15,000 meters. Three of these watches were attached to the outside of the submersible. The Deepsea model that is available for purchase is water resistant to 3,900 meters.

VACHERON CONSTANTIN OVERSEAS CHRONOGRAPH

The Overseas Chronograph with blue dial and blue strap was formerly available only in Vacheron Constantin’s boutiques, but now this model is also sold by other retailers. Each watch comes with two straps: one made of dark blue crocodile; the other, blue rubber. An inner case of soft iron protects Caliber 1137 (based on FP 1185) against magnetic fields up to an intensity of 25,000 A/m. The watch is water resistant to 150 meters.



The meaning associated with the color blue has changed enormously throughout history. The Romans believed that blue was the color of barbarians. In medieval times, blue was for commoners while red was the color of nobility. In her book, *Psychology of Colour: How Colours Work on Feelings and Reason*, sociologist Eva Heller notes, “The more brilliantly blue a garment was, the higher the social status of the person who wore it.” But for many centuries, it wasn’t possible to make fabric a radiant blue. As late as the 12th century, blue was still a rather drab color that was not worn by the clergy or at court. The situation began to change around 1200, not only among churchmen, but also throughout the ruling class. On the one hand, blue became associated with the Virgin Mary, who was often portrayed wearing a pale blue cloak or cape. On the other hand, new dyeing techniques made it possible to give fabric a rich, intense blue color, which appealed to the mighty. In the age of Louis XIV, blue had already become the fashionable color among French nobility. What was once a “farmer’s color” finally established itself in the 18th century as the hue of noblemen and rulers, hence the phrase, “royal blue.” According to art historian Michel Pastoureau, who devoted an entire book to the color (*Blue: The History of a Color*), this hue became “the favorite color of the Europeans” in the course of the romantic era – and it has remained equally popular to the present day.

By the early 20th century, blue had changed from a warm and feminine color to one that was seen as cool and masculine. Blue work clothes and sailors’ blue uniforms influenced this view. As late as the 19th century, members of the European upper class dressed little boys in pink and little girls in pastel blue. Queen Victoria wore pale blue as a little girl, but fashion reversed itself soon afterward.

Blue is Europe’s most popular color today; it is seen as harmonious and friendly and is the color of the sky and the sea, so it leads our thoughts and feelings out into the “wild blue yonder.” Blue is seen everywhere and not just in jeans, which have become ubiquitous. The color blue is seen so frequently that it has acquired a neutral character. It can be a subdued tone that



goes well with black, white and gray or it can be radiantly intense.

IT'S PROBABLY THIS dual nature of understatement and conspicuousness that makes blue so interesting in the world of watches. Blue adds a distinctive chromatic accent to the black-and-white tones of stainless-steel watches, but it isn't as polarizing as red or green. The hype triggered some 10 years ago by the Rolex Submariner with a green bezel would have been inconceivable if the bezel had been cerulean. A blue watch can be eye-catching, yet still be regarded as elegant. And since blue is the color most frequently seen in clothing, a blue watch goes well with almost any outfit, whether it's casual sportswear or a dark blue business suit.

With all this in mind, we can expect the current blue wave to continue for a long time. And there are plenty of watches on the market today that play with the favorite color of many – in all price ranges and in every conceivable variation.

JEAN RICHARD 1681 SMALL SECONDS

The JeanRichard 1681 proves that blue looks very handsome in combination with rose gold. The pillow-shaped case protects the brand's in-house automatic Caliber JR1090, which has a subdial for the seconds at 9 o'clock.

HUBLOT KING POWER SPECIAL ONE

Hublot dedicated this watch to Portuguese soccer trainer José Mourinho, whose nickname is the "Special One." According to Hublot, blue is Mourinho's favorite color. Many of the teams that he has trained wear blue jerseys, e.g., FC Porto, Inter Milan and, currently, London's FC Chelsea. The King Power Special One is equipped with

Hublot's own chronograph Caliber 1240 Unico. The watch has a King Gold case (limited to 100 pieces) or a titanium case (250 pieces) with a bezel made of blue carbon fiber and dark blue rubber.





LONGINES HYDROCONQUEST

Longines's HydroConquest is a multipurpose divers' watch that combines a sporty maritime character with versatility. It has a blue dial, a blue anodized aluminum unidirectional rotating bezel and a case that is water resistant to 300 meters. In addition to the self-winding version, shown, with ETA Caliber 2892 and a 41-mm case, Longines also offers a smaller 39-mm model. Each version is also available with a quartz movement.



HERMÈS CLIPPER SPORT

Colors are the theme of the Clipper Sport, which is also available in orange and "H red." The bezel, which is designed to recall the great sailing ships of the 19th century, is made of stainless steel, as is the caseback. Titanium is used for the middle part of case. Powered by ETA's self-winding Caliber 2892, the Clipper Sport comes with a blue rubber strap.



OMEGA SEAMASTER 300

The Omega Seamaster 300 combines a 1950s look with ultramodern technology. Omega's own Master Co-Axial Caliber 8400 is unaffected by magnetic fields of more than 15,000 gauss because all relevant components in the movement are manufactured from antimagnetic materials. The model shown has a blue dial and blue bezel made of Liquidmetal and a titanium case and bracelet.



IWC AQUATIMER CHRONOGRAPH

The Expedition Jacques-Yves Cousteau is water resistant to 300 meters. It differs from ordinary Aquatimer chronographs because it has a blue dial and a portrait of the legendary marine researcher on the back of its case. The watch is powered by a modified ETA 7750 and has a rubber strap.

TUDOR HERITAGE CHRONO BLUE

This 2013 re-edition of a Tudor chronograph from 1973 has a dial with a “butterfly” design and a blue-and-orange color scheme. Another unconventional feature is the chronograph’s counter for 45 elapsed minutes, which is made possible by a module from Dubois Dépraz mounted on an ETA 2892. The watch comes with a steel bracelet; the textile strap shown here is included with the purchase.

PATEK PHILIPPE REFERENCE 5950

Patek Philippe debuted this extra-slim one-button split-seconds chronograph with stainless-steel case and bracelet and blue dial in 2014. Hand-wound Caliber CHR 27-525 PS, which debuted in 2009, is only 5.25 mm thick and has several unusual features, including a minutes counter that jumps instantaneously at the end of each minute rather than moving gradually. Each movement is individually crafted and assembled twice by a master watchmaker.



JAEGER-LECOULTRE GRANDE REVERSO ULTRA THIN DUOFACE BLUE

Nothing on this two-handed Reverso distracts one’s gaze from the blue lacquered dial. The swivel case houses Caliber 854/1 and offers a second, silver-plated dial on the back, where the time in a second zone is shown. This model is available only in Jaeger-LeCoultre’s boutiques.

GLASHÜTTE ORIGINAL SEVENTIES CHRONOGRAPH

Glashütte Original has diversified its Seventies collection by adding a chronograph equipped with the brand's *manufacture* Caliber 37, which debuted in 2014 and has a column wheel and a flyback function.



NOMOS WORLD-TIME MIDNIGHT BLUE

After launching its Zurich Worldtimer in 2010, Nomos unveiled a new version of this model with a midnight-blue dial in October 2014. When the wearer flies to a different time zone, he can easily change the time zone by repeatedly pressing the button at 2 o'clock until the arrow at 12 o'clock points to the name of a city in the new time zone. The large hour hand automatically repositions itself, while the home time remains unchanged at 3 o'clock. The watch contains Nomos's own DUW 5201 movement.

BEHIND THE DESIGNS

*Watch designers for Nomos,
TAG Heuer and Bell & Ross
talk about their work.*

BY MARIA-BETTINA EICH



BERLIN MARK BRAUN

Mark Braun made a name for himself in the German design world. Now he has designed his first watch: the Metro for Nomos.



Mark Braun designed the Metro, which gives a new face to Nomos's distinctive style.

THE FIRST WATCH:

My entry into the watch world came when I first visited Nomos in Glashütte, where watches are manufactured with an exciting combination of high tech and handcraftsmanship. The bar was accordingly very high. Everything here revolves around precision and quality. I wanted to translate these attributes into a watch that would appropriately express them and would have an exterior that suitably reflects its interior. I believe it's important to consult with professionals and to grow along with them rather than to try to do everything yourself. I'm not an inventor: my strengths lie in setting new signs and creating order. If a good inventor in the company has a viable solution, then I gladly collaborate with him. But as a designer, it's important to assert one's own position, which mustn't be compelled to play second fiddle to the other experts' views. Everyone has their own perspective: business managers, people in sales, engineers and watchmakers. I do a lot of careful listening. That's important for my work. But if I agree to a compromise, the solution has got to be better than the one I originally had in mind.

A LITTLE LIKE A POCKET WATCH:

I enjoy designing new products, but I also like it when a daily companion feels and looks familiar. That's why the Metro has

an archetypical form. If you cover its strap lugs, this wristwatch almost looks like a pocketwatch. The crown recalls the knurling on watchmakers' tools. One needn't necessarily explain these references, but the wearer perceives them in the background as a sort of ambient sound. I like to work in an additive way: the body of the case has its role to play; the crown and the strap lugs have theirs. I don't want these things to blur; instead, I want their sum to create a product with clarity and legibility.

INDIVIDUALITY AND BRAND IDENTITY:

Judith Borowski [head of brand and design at Nomos] discovered me because of my handwriting, which goes very well with Nomos's style. Of course, the Metro is a Nomos watch, but its design fits into the series of other objects that I make. There's a big intersecting set. The archetypes, the somewhat narrative elements like the crown, the way I've assembled the building blocks: all this suits both my personal style and this Nomos watch. This brand offers a fantastic range of watches with diverse standpoints, and I believe that it's important for Nomos to offer these various positions.

STYLISTIC VALUES:

Human beings and their daily lives are the focal points of my work. Some of my designs are for luxurious objects, but it's always a luxury that's suitable for everyday living. Of course, not everyone will be able to afford the Metro, but if people save their money, they'll eventually be able to buy it. Everyday life can and should also be luxurious. A person who doesn't squander his money on short-lived things will be able to afford a larger number of high-quality items: that's not necessarily elitist. Objects that have been manufactured with plenty of attention are naturally costly. It's also good for the environment when everything isn't so quickly consumable. I believe in "slow design," i.e., decelerated design with greater timelessness. True value, quality and good partners: those are important for me and could also be the unifying threads that run through all my work.

LONDON

CHRISTOPH BEHLING

A native of Germany with a design studio in London, Christoph Behling is interested in everything that has to do with energy – and he designs watches for TAG Heuer.

FAVORITE THEMES:

Two themes interest me as a designer: one is products with which one can cultivate a personal relationship, e.g., items such as eyeglasses, mobile telephones and watches, where a symbiosis arises between the user and the product so that the object almost becomes a part of the user's body. The other topic that has always interested me is the theme of energy: things that move, for example, self-winding Swiss watches. I've also designed solar-powered boats. Whenever I can choose between an inanimate object and an animate object, I always pick the one in which motion plays a role.

BETWEEN LONDON

AND SWITZERLAND:

For me, London is Europe's most international city, where newly arrived foreigners very quickly feel comfortable. All of the world's cultures thrive alongside one another in this metropolis. Each culture can preserve its individuality, while simultaneously being one part of a greater whole. That's the perfect environment for a design studio. One's cultural background plays a role in the way one approaches problems. The results are more interesting and more multifaceted when people from different cultures work together. Collaboration with TAG Heuer works through a mixture of the

Internet and airplanes. In the meantime, we've become so familiar with each other that the ordinary little things that could go wrong don't go awry anymore. I'm in Switzerland once a month.

HERITAGE:

Heritage is something that a person can't shake off. I cannot deny my parents or deny that I was born in Germany. That's part of me as a person. It's the same with my business, although a company is different from an individual because you can focus on something that fills you with pride. In my opinion, it's important that one doesn't only work in a sentimental way. My role is to internalize Jack Heuer's spirit and then draw upon that legacy to make what he would make if he were alive today.

THE APPEAL OF A WATCH:

A watch expresses both a man's attitude toward quality and whatever it is that he believes is important at the moment. At the same time, it also says something about his dreams. When you boil it all down, you get watches that fly to the moon with astronauts; climb to the highest peaks with mountaineers; or accompany polar explorers, men who love to drive cars, aviators or deep-sea divers. Of course, all of these are different activities, but the watches are also boys' toys,



An avant-garde design for TAG Heuer from Christoph Behling's studio: the Monaco V4 Tourbillon





embodiments of dreams that also fascinate six-year-olds. A watch is our alter ego and our superhero. It reflects a part of us that we are and another part of us that we might wish to be. A watch is a part of our appearance, and we can modify that look. In a certain sense, our consciousness enables us to alter our current state for the sake of a greater feeling of well-being.

WATCH DESIGN IN THE FUTURE:

I think the impact of the smartwatch and the connected watch will be very interesting. Until very recently, there has been no competition for the space on our wrists. But this situation will change now. A highly relevant competitor will be available for people who have a strong affinity with social media. It really makes sense for these people to wear miniature computers on their wrists. This development will contribute toward even more strongly defining the classical wristwatch. Thus far, I haven't seen anything that could persuade me to leave my beautiful automatic watches in a drawer. The Swiss watchmaking industry will have to show whether it will bury its head in the sands of sentimentality or find new and different relevance in the modern era. But I think one must also view the Swiss watch world as a highly interesting regional industry. So much intelligence in the fields of engineering, finishing, micro-mechanics and manufacturing processes is concentrated essentially in two, just two, Swiss cantons. These specialists meet one another regularly, they know each other, and many of them are related to one another through intermarriage. It's an incredibly clever network. Even if the demand for automatic movements should decline someday, I would be fascinated to see what will be made from the human resources that are already present in Switzerland. The whole mentality of minimal energy consumption and of using very few natural resources to make something that's extraordinarily fine and long lasting: these are very modern attributes.

PARIS

BRUNO BELAMICH

Bruno Belamich is creative director and, together with his childhood friend Carlos Rosillo, co-founder of Bell & Ross. Belamich is responsible for the look of these unmistakable watches from France.

UNCONVENTIONAL FINAL PROJECT:

The adventure of Bell & Ross began when I was earning my diploma. While studying at a state academy of industrial design, I went to Hong Kong for a three-month traineeship. That was where I discovered the watch market. Hong Kong was already a watch metropolis in the 1990s. I saw brands with which I wasn't yet familiar: Sinn from Frankfurt, for example. When I returned to Europe, I contacted Mr. Sinn and offered him my services as a trainee. He agreed, so I became a student and a trainee at the same time. Together with my old friend Carlos Rosillo, who's a businessman, I began distributing the Sinn brand in France. This led to the idea of establishing a brand of our own. I simultaneously earned my diploma, for which I submitted the founding of the Bell & Ross brand as a final project. That was 1994. It was a designer's diploma: I presented watch models, showcases and packaging. It had to do with global brand design. We also started commercializing watches from Bell & Ross in 1994. I went directly from being a student to being the head of a business.





The look of the BR03-90 Steel and Rose Gold comes from onboard aircraft instruments.

THE APPEAL OF A WATCH:

Watches have always been my passion. I'm as enthusiastic as ever about my career and about the universe in which I work. A watch is interesting for a designer because it's a complete object. There's the form and there's the function – as there are in an automobile, where you have a chassis and an engine. Interesting professions and contacts stand behind each aspect of a watch: factory owners, technicians, engineers, businesspeople, etc.

THE INSPIRATION OF AVIATION:

We make high-quality sports watches. My inspiration comes from the history of aviation and the world of aeronautical instruments. Our starting point is watches, which were developed by engineers and provide the greatest possible functionality. Beginning with this idea, we started to dream, to design and simultaneously to expand our spectrum and to seek inspiration in other fields such as automobiles and fashions. Why aeronautical instruments, of all things? The instruments aboard aircraft are developed by engineers to serve a purpose where there's no room for superfluities. These devices maximize efficiency and ergonomics. That's our reference. What I like about the world of aviation is that one always has clear criteria. One doesn't start with a

carte blanche. Instead, one can rely on specifically defined and time-tested criteria. One uses these as the skeleton that one fleshes out with an exterior and an architecture that are as imaginative as possible.

LUXURY:

We work in a totally irrational field. Luxury in watchmaking is irrational nowadays. Our challenge is to maximize the distance between the rationality and the irrationality. The Bell & Ross brand is ultimately inspired by a world that's hyper-rational and closely linked with practical, utilitarian watches. It's interesting for a designer to link a rational field with an irrational field and to strike a balance between the two.

LEITMOTIFS:

For the few people who buy these watches because of their special functions, I want to make timepieces that are comfortable to wear, readily legible and reliable. These professional users comprise only 1 percent of our clientele. The other 99 percent are interested in owning a good watch, but above all in its design and charisma. We don't say, "We want to make a designer watch." Instead, we say, "We want to make a good watch," so everyone will be able to see in it whatever they want to see there. But the 1 percent of professional users is very important for me. It's like the Formula 1 race in the automobile industry: it's a reference that legitimizes a brand with regard to its practical value. Furthermore, for me as a designer, it's very important to create a design that ages gracefully. One judges the quality of a design over the course of time. ○





A
NEW
YOU

*Watch ads that
offer you a brand-
new, and better, life*

BY MARIA-BETTINA EICH

T

hey live in surroundings tinged with sepia, a color that awakens memories of old family photo albums. And perhaps they keep a few such albums on the shelves of the bookcases in their elegantly furnished home. After all, they actively cultivate the connection between the generations. Father bakes cakes with junior and goes sailing with him. Mother helps daughter with her homework. It's lovely when one can give an heirloom – for example, a valuable watch – as a tangible symbol of the togetherness and cohesion of a close-knit family. "You never actually own a Patek Philippe. You merely take care of it for the next generation." These sentiments are expressed in the advertisements of the "Generations" campaign, in which Patek Philippe depicts the above-mentioned fathers and sons, mothers and daughters.

Of course, a certain degree of affluence is indispensable in order to afford a Patek Philippe, but the protagonists in this ad campaign clearly enjoy the necessary prosperity. They reside in tastefully decorated rooms. They work in impressive offices. They cultivate sophisticated hobbies. And they're immaculately dressed. They also seem to have mastered the feat of earning sizeable incomes without running themselves ragged in the rat race of working life. Whenever they're shown in an ad they look relaxed, they're free to devote undivided attention to their offspring and they radiate an aura of profound happiness. Looking at these ads, one feels tempted to cry out, "Hey! Why doesn't my life look like yours?"

Patek Philippe's
"Generations"
ad campaign

Bingo! The campaign has achieved its goal. Of course, one knows that the happiness depicted in the ad is just fiction, a motionless image excerpted from a story about an invented upper-class life lived in prosperity and harmony. But at the same time, one imagines that one could perhaps come a step closer to this dream world by purchasing a Patek Philippe watch because the logical conclusion is that this brand's watches share the values that are visualized and communicated in the Generations campaign. By purchasing these timepieces, the buyers show that they believe in the values embodied by the brand and its products.

A watch is an ideal heirloom. And a Patek Philippe is unquestionably so. This brand can look back on a long tradition, so it's perfectly suited to serve as a symbol of familial continuity. Anyone who knows the brand and that Swiss watchmakers have always honored the traditions of their work will have no doubt that these watches will still be running impeccably a century from now. Furthermore, Patek Philippe is a family-owned company that's passed from one generation to the next. If there are objects that can symbolize a strong and prosperous family life, then Patek Philippe's watches would surely rank among them. This is precisely the message of the ad campaign, which has been skillfully distilled from the brand's history.

Of course, the same message could also be formulated in words, but words are no longer the state of the art in the elite world of luxury marketing. Stories and pictures evoke more intense emotions. And if the brand's communication creates an imaginary theme park that appeals to our dreams and in which we can immerse ourselves, then the brand's message ideally gets under our skin – and into our hearts.





Permanence is central to Patek Philippe's brand message.

Loyalty to tradition is expressed in Vacheron Constantin's ads.



LONG-LASTING values make Swiss watchmaking an appealing oasis in a desert of short-lived startups, bubbles and bankruptcies. In our quickly changing times, anyone who can look back on a long heritage has an important trump card in his hand. For example, Vacheron Constantin explicitly builds its world atop a foundation of tradition and continuity.

A nostalgic atmosphere emanates from one of Vacheron Constantin's best-known advertisements. A black-and-white sketch adorns an old sheet of handmade paper laid on a black background with a leathery texture. The drawing depicts a notary's office and captures the moment when the brand's founder, Jean-Marc Vacheron, signed a contract with his first apprentice. The signed document is regarded as the certificate of incorporation of Vacheron Constantin. An open window reveals a view of Geneva as it looked centuries ago. The short text not only explains that this company has been in existence since 1755, but also notes that it has passed its know-how from one generation of watchmakers to the next for more than two-and-one-half centuries without interruption – an important aspect of this brand's philosophy.

Admen know that long-winded explanations written in small print are seldom read. The message of the ad is tersely

written above the drawing: "Founded in 1755, on an island in Lake Geneva. And still there." A mere glance at the ad indelibly imprints this short text and the historical illustration in the viewer's memory. Adding to the nostalgia is Vacheron Constantin's signature color, a coppery hue with a reddish-brown tinge, not unlike Patek Philippe's distinctive sepia.

The stylish layout whets our appetite for travel into the past, to an epoch when contracts were signed with quill pens in notaries' offices and the romance of Geneva's cityscape was undisturbed by the din of automobile traffic. The magical portal that opens onto this bygone era can still be found on an island in Lake Geneva, at precisely the spot where Vacheron Constantin preserves tradition and thus forges a link between past and present.

The lower right-hand corner of the ad suggests how the reader can become a part of this world: an especially classic-looking watch from Vacheron Constantin is pictured here. A person who straps this watch or one of its siblings onto his or her wrist wears a direct link to the tranquil world of yesteryear. This realm has surely not vanished without a trace. It continues to thrive today. And a watch like the one illustrated in the ad is anything but an antique. It's a contemporary product that embodies heritage, an attribute that's avidly coveted nowadays.

A company's heritage on the one hand and a family's tradition on the other: the proverbial nail is struck squarely on its head by the scenarios that the marketing departments of two Swiss watch companies create to entice potential customers to dream their way into the brands. Being rooted in tradition is very much in fashion in the world of luxury. History is seen as a guarantor for the present.

BUT OTHER watch lovers dream entirely different dreams. Many of these, mostly male, aficionados are more likely to feel enthusiastic about grand adventures, for example, the exploits experienced by the heroes whose boldness is highlighted on Breitling's website. A click on "Air Time" in the website's menu brings the armchair adventurer to a photo of a pilot in the cockpit of an airplane. A voice-activated microphone, a pilot's goggles and jets with Breitling's insignia on their sides complete the scenario. That's quite a hefty dose of adrenaline in return for a mere mouse click! Boldness, technology, aerobatic squadrons and danger: all packed into one photo.

A few more mouse clicks brings one even deeper into Breitling's world of airborne adventure. Video clips show Breitling's own aircraft, airplanes sponsored by the company and aerobatic pilots in action. Dynamism and risk are the leitmotifs of these videos: watches may not appear at all or only in cameo roles.

Of course, a company cannot simply don the panache of such a world as easily as slipping on a polo shirt. The brand must first

legitimize itself by earning credibility as a genuine adventure brand. Breitling says that it manufactures "instruments for professionals." The appeal of these pilots' watches isn't nourished solely by the romance of flight, but also by the fact that these timepieces can perform diverse special functions. The Breitling Emergency can render a particularly spectacular service: if worse comes to worst, this watch can serve as an emergency radio transmitter that emits a signal that can be received by search aircraft. This watch has already saved more than one life and impressively proves that even today, when pilots no longer need to rely on their watches in order to navigate, "instruments for professionals" can still fulfill their lifesaving purpose.

This is what gives street cred to the adrenaline-soaked brand and macho flair of Breitling's watches. Of course, one ordinarily wears one's Breitling under a sleeve or with a T-shirt. And nobody is naïve enough to believe that a few years of training

will put him into the cockpit of a jet. But if push came to shove, he and his Breitling could survive daredevil adventures, and that's what gives these watches their kick. Even if one prefers to remain safely on terra firma, then at least one can live vicariously through Breitling's world, where other people boldly make their daring dreams come true. With a Breitling on our wrist, we can feel as though we're part of their world.

Breitling isn't the only brand whose image revolves around adventure. Panerai is another. And no wonder: this company originally made watches for frogmen in the Italian military. Those timepieces, which are the godfathers of current Panerai models, symbolize the close link between this brand and the maritime world.

Panerai's image today encompasses adventure on the water, not just under it: sailing is an important theme for the Italian brand, which organizes regattas and maintains its own historic sailing yacht. Appealing pictures of boats heeled over and sailing close to the wind belong to Panerai's image as much as do black-and-white photos of men wearing divers' goggles. The combination skillfully bridges performance and luxury, while always referring to maritime adventure.

THE SERENE WORLD shown in Patek Philippe's ads and the bygone era that Vacheron Constantin celebrates share one characteristic with the adventurous worlds of Breitling and Panerai: they all stand in sharp contrast to most people's daily lives, which fluctuate between monotonous routine and frantic haste. One could describe watches as toys for harmless escapism. Or one could agree with the German theorist of consumer culture, Wolfgang Ullrich, who writes in his book *Habenwollen (Want to Have)*, "An individual feels stronger when he surrounds himself with things that promise additional possibilities – flattering roles

IN BREITLING'S
IMAGINARY WORLD,
PEOPLE MAKE
THEIR DARING
DREAMS
COME TRUE.



Breitling appeals to
the spirit of
adventure; its
Emergency watches
have already saved
lives.



*Panerai's world
remains close to
the water.*





**SHINOLA HAS
POSITIONED ITSELF
IN THE GLOBAL
MEGATREND
FOR YOUTH,
URBANITY
AND CREATIVITY.**



*Detroit-based
Shinola speaks to a
young urban
clientele.*

in alternative biographies.” A watch on the wrist tells tales of adventure although it is not an escape from everyday reality. But its “emotional added value” penetrates our thoughts, our feelings and, last but not least, our self-image. This may sound strange, as though, by acquiring an object, we want to pretend to be something that we absolutely are not. But perhaps that’s not the intention after all. No one would mistake us for an aerobatic flying ace simply because we’re wearing a Breitling watch. And yet, if one sees a watch as an object that embodies our dreams then it can indeed serve as a genuine component of our identity.

DETROIT-BASED Shinola tells a totally different story than the ones presented by the established watch brands. In the context of the watch world, Shinola is a startup that’s viewed with a mixture of skepticism and envy. After all, Shinola makes only quartz watches, although insiders in the company say that mechanical models will be added in the future. Nonetheless, Shinola has a trump card that sets this brand apart from run-of-the-mill newcomers. Shinola is a well-known name, thanks to the shoe polish brand. The phrase, “You don’t know sh*t from Shinola,” originated during World War II. A saying like this cannot help but raise the pulse rate of every branding specialist: after all, what could be better than a brand name that is so famous it’s become part of a famous saying? Nevertheless, Shinola essentially ceased to exist for many years until the watch brand rose from the ruins of Detroit in 2011.

Shinola’s origins are not in that city, although the choice of Detroit proved to be a wise move in every respect: first, because it is home to many specialists who understand mechanics and are looking for work; and second, because Detroit has a special kind of hipness. There’s plenty of space for creativity in Motown’s industrial ruins. Jennifer Guarino, who’s responsible for Shinola’s leather division, said, “Detroit feels a bit like New York in the late ’70s. There’s the same creative energy. Artists are moving in everywhere.” One could also compare Detroit to Berlin immediately after the fall of the Berlin Wall. Whichever comparison one prefers, the fact remains that Shinola has deftly positioned itself in the global megatrend for youth, urbanity and creativity. The spectrum of products manufactured by this Detroit brand fits perfectly with the image of young urban creative types. Along with watches, Shinola also makes leather goods, notebooks and high-quality bicycles. All of these products are intended for a clientele that’s less interested in traditional status symbols than in practical objects with the flair of handmade craftsmanship.



*An image from fashion photographer
Bruce Weber's campaign for Shinola*

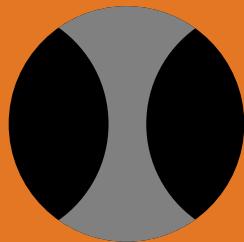
The fashion press loves Shinola, especially since fashion photographer Bruce Weber shot a campaign for the brand featuring individuals who embody the “spirit of Detroit”: sometimes eccentric, sometimes cool, sometimes wild, sometimes tame. Of course, Shinola’s Detroit is a dream world. After all, does anybody perpetually ride a wave of urban hipness day in and day out? Despite all its creative impulses, the real Detroit remains a city with urban problems. Nonetheless, a Shinola watch on the wrist promises a bit of “urban cool” for its wearer. This coolness seems to derive more from the brand’s image than from the sleekly simple styling of its watches. Only time will tell whether Shinola’s branding concept will start a trend in communications design for the watch world or will be too far afield from the traditional values of the watch industry. Whatever happens, it’s certainly a clever move in the high-stakes chess game called marketing. ○

PIECE TIME

SCREW SHAPES | THE DETAILS MAKE THE DIFFERENCE: MANY WATCH BRANDS CREATE UNUSUAL SCREW HEADS THAT DISTINGUISH THEIR CASES.



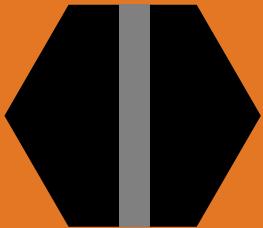
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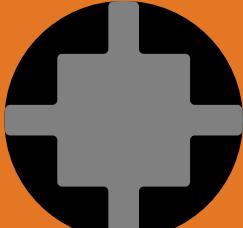
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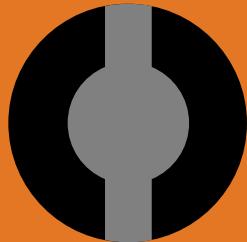
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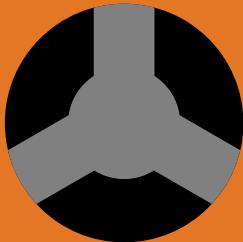
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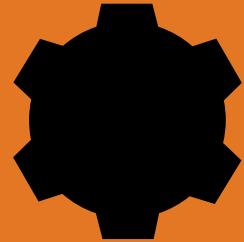
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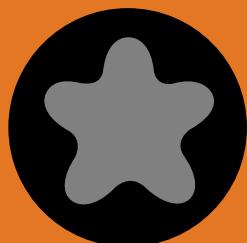
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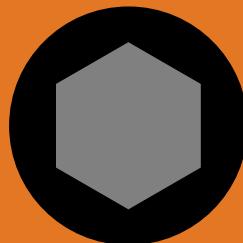
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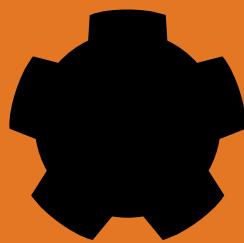
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Chopard



Richard Mille

WHEN LESS IS MORE



*Five watches that set
records for slimness*

BY ALEXANDER KRUPP

PIAGET

THE THINNEST MECHANICAL WATCH: 3.65 MM

Piaget introduced the thinnest mechanical watch of all time in January 2014 in celebration of the brand's 140th birthday. The Altiplano 900P is only 3.65 mm thick. This height is made possible by having the caseback serve as the mainplate and the skeletonized hand-wound movement 900P arranged around the dial and on the same plane. The combination of a super-thin case and a light, airy movement creates a fine, delicate appearance. The Altiplano 900P, 38 mm in diameter, is \$26,500 in white gold.







BULGARI

THE THINNEST
TOURBILLON
MOVEMENT:
1.95 MM

The Octo Finissimo Tourbillon, which was presented at Baselworld 2014, contains the thinnest tourbillon caliber of all time: the Bulgari-developed, hand-wound movement known as the Finissimo Tourbillon, which is only 1.95 mm thick. This height is made possible by using ball bearings instead of conventional jewels for the rotating components. The watch's platinum case is only 5 mm thick. But the large 40-mm diameter and the stepped Octo case design ensure that the watch looks heftier than it is. (Although the movement is an all-time record-breaker, the watch itself isn't: in 1986, Audemars Piguet debuted a 4.8-mm-high automatic tourbillon watch with a space-saving rotor and a caseback that functioned as the mainplate, like the one in the Piaget Altiplano 900P.) The Octo Finissimo Tourbillon has a transparent caseback. Price: \$138,000.

BREGUET

THE THINNEST AUTOMATIC TOURBILLON: 7.0 MM

Breguet's Reference 5377, introduced in 2013, is 7.0 mm thick and was the thinnest automatic tourbillon available at the time. (Audemars Piguet's 4.8-mm automatic movement from 1986 beat it, but it is no longer on the market.) The watch's 3.0-mm in-house Caliber 581DR was the thinnest automatic tourbillon caliber available at the time (AP's Caliber 2870 was 2.5 mm, including the caseback, which served as the mainplate). Breguet was able to reduce the watch's height in part by using a specially designed tourbillon bridge. The movement's power reserve is a very long 90 hours; achieving such a long running time is quite difficult in an extra-thin movement. The generously sized barrel can be viewed through the sapphire caseback. The newer platinum version of the 5377, launched last year (the 2013 version had a rose-gold case), costs \$163,800.







VACHERON CONSTANTIN

THE THINNEST
MINUTE REPEATER
MOVEMENT:
3.9 MM

The Patrimony Contemporaine Ultra-Thin Caliber 1731 watch contains the thinnest minute repeater movement now on the market. Caliber 1731, which is hand wound, measures only 3.9 mm thick, an impressive fact given that it incorporates the most demanding of all complications and has a power reserve of 65 hours. The case is just 8.09 mm thick and slopes downward toward the wrist, making the watch appear even slimmer than it is. The watch is 41 mm in diameter and has a transparent case-back. \$376,000.



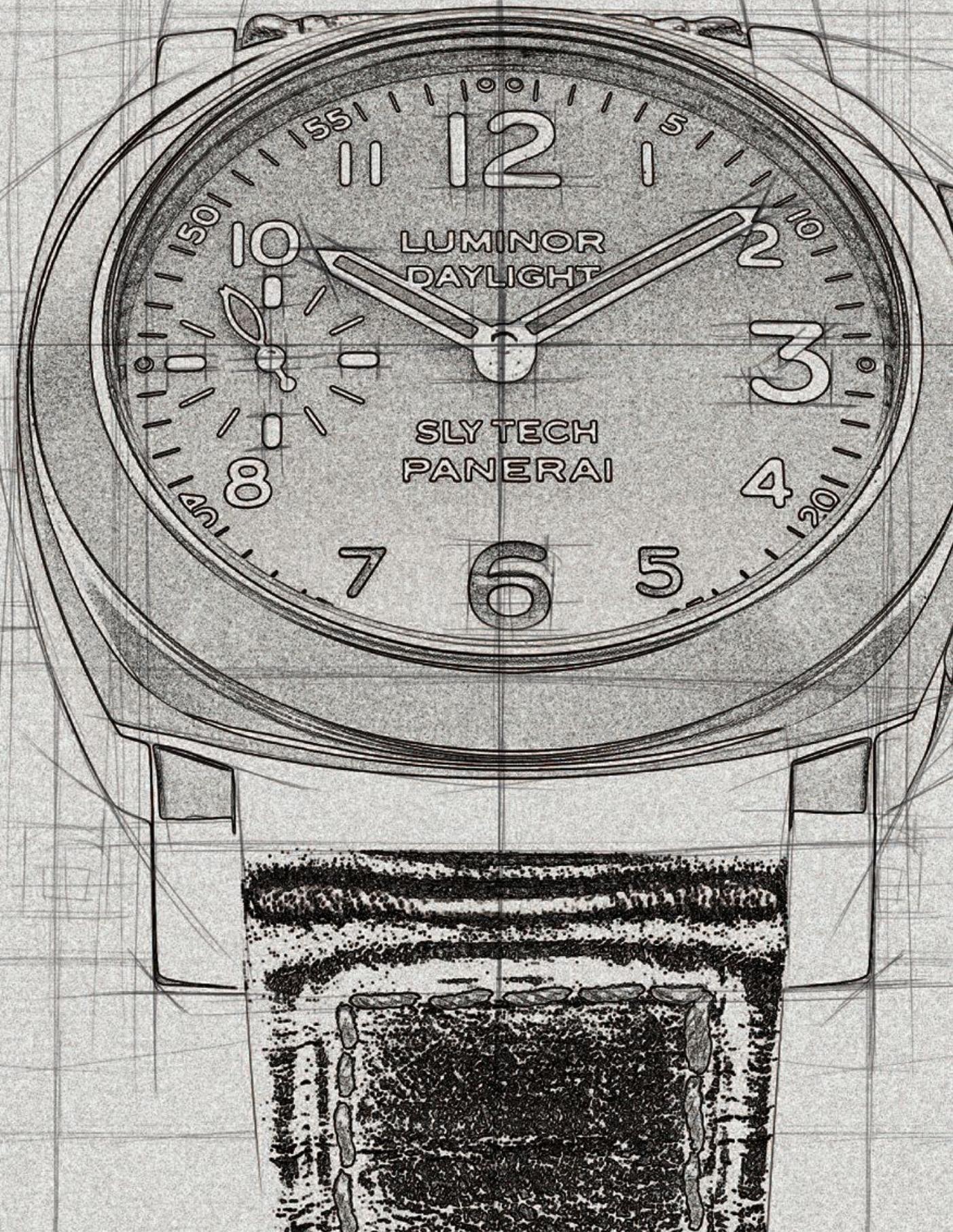
JAEGER- LECOULTRE

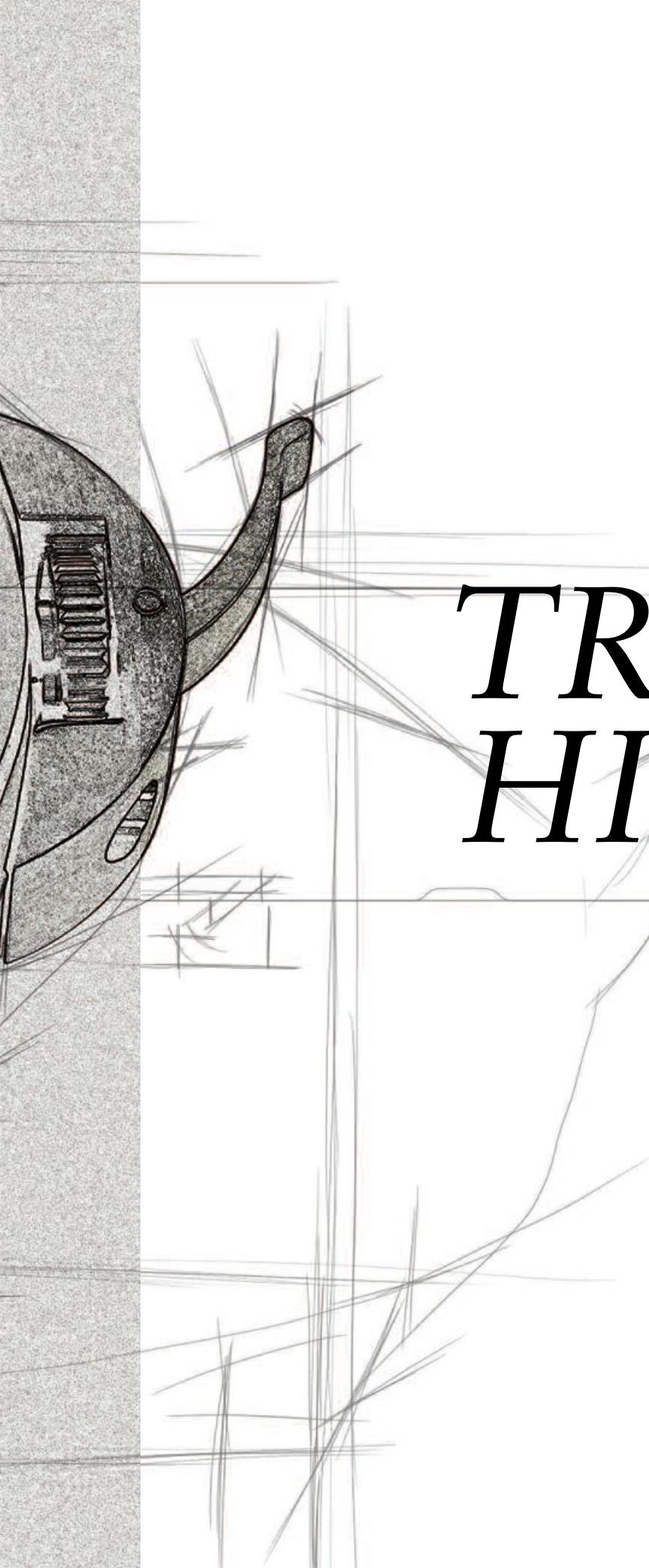
THE THINNEST
MINUTE
REPEATER: 7.9 MM

The Master Ultra Thin Minute Repeater Flying Tourbillon, 7.9 mm thick, is the thinnest minute repeater watch currently available. The movement is 4.8 mm high, about 25 percent thicker than Vacheron Constantin's Caliber 1731, but, unlike that movement, it has a tourbillon and automatic winding. To save space, the winding rotor is placed on the periphery of the movement. It can be seen through the cutouts around the rim of the dial. To further reduce thickness, the tourbillon cage and balance have a "flying" design, i.e., they have no bridges on the dial side. The case is 41 mm in diameter and made of white gold. The watch is a limited edition of 75 pieces. Price upon request.









TRUE TO HISTORY

Panerai has built its success on sticking with its original, cushion-case design while offering myriad variations on it.

BY JENS KOCH

Fifteen years ago only watch insiders knew the name Panerai. Today, the brand has many fans. These so-called "Paneristi" (like Ferrari's "Ferraristi") discuss their watches at Panerai meetings, where it makes no difference whether you own a collection of Panerais or have just scraped together enough to buy an entry-level model.

Panerai's success isn't based on extraordinary functions or innovative mechanics. Aside from an extended power reserve, most of Panerai's watches had few technically sophisticated features. And Panerai didn't make its first in-house movement until 2005, when the brand's popularity was already in full swing. Panerai's acclaim is due primarily to its design, which is linked to the brand's unique history.

Two points are key to understanding the history of this Italian brand. First, only two models with different cases were ever mass-produced. Second, Panerai watches were made exclusively for special commandos in the Royal Italian Navy, not for sale to private customers. The watches reached private hands only indirectly. The design of Panerai's watches followed the Navy's requirements: exceptional legibility even in the dark, a sturdy structure and the greatest possible water resistance.

Panerai began producing the model that would later be known as "Radiomir" in 1936. This watch had a sandwich-type dial, a 47-mm cushion-shaped case, welded wire lugs and a conical crown. Panerai replaced this model with a sturdier watch that would later be called "Luminor" in 1956. The sandwich dial remained but the case was more angular and had solid machined lugs. Also, a patented crown protection bridge was added for greater security underwater. The bridge had a locking cam lever to push the crown against the case so that it fit tightly against the case's seals. Panerai made one transitional model between these two models that had the sturdy Luminor case but no crown protection bridge.

Panerai transferred the design of its two original models, the Radiomir and the Luminor, to all its modern watches,

PANERAI BEGAN MAKING
THE MODEL THAT WOULD
LATER BE KNOWN AS
'RADIOMIR' IN 1936.



Matte titanium gives the Luminor Base 8 Days a "tool watch" look.



Radiomir 1940 Chronograph with a rose-gold case, a California dial and a Minerva movement



Above: A prototype called "Egiziano" was made for the Egyptian Navy in 1956.

Right: Panerai Luminor Submersible 1950 with a bronze case reminiscent of a ship's hardware



or adapted them with only slight modifications. This is what defines the brand's success: Panerai has remained true to its history. Each current model can be recognized as a Panerai – often from a greater distance than most other brands.

One challenge for the brand was to develop a variety of different models while having only two historical designs, both with identical dials, on which to base them. But Panerai's current models show enormous variety. There are around 80 variations and several special editions are added each year. Since 2005 Panerai has developed nearly 20 different

in-house movements and offers almost 50 different straps for a single Luminor 1950 model.

Panerai also made several prototypes and limited series that provide inspiration for Panerai's design department today. In 1936 several prototypes of a Radiomir were made with a "California dial" (half Roman and half Arabic numerals). Another version had a sandwich dial but no numerals – just a double-line marker at 12 o'clock, single markers at 3, 6 and 9 o'clock, and dots for the remaining hours. In 1943 Panerai introduced the Mare Nostrum, a 52-mm chronograph that was made for deck officers and not for serial production. A prototype called the Egiziano was made for the Egyptian Navy in 1956. It had a rotating bezel and an enormous 60-mm case.

All Panerai watches were sold exclusively to the military until 1993. That's when actor Sylvester Stallone discovered the brand and wore Panerai watches in several movies. These models had "Sly Tech" and "Daylight," the first movie in which Stallone wore a Panerai, printed on the dial. The brand began to gain in popularity.

In 1997 Panerai was purchased by the Vendôme Luxury Group (now known as the Richemont Group) and began its climb. No other brand has gained prominence in such a short time.

THROUGHOUT ITS history Panerai made watches for marine commandos and then took steps to improve the watches' performance. Elite naval fighters are given extremely dangerous missions: to swim or dive behind enemy lines, attach explosives to bridges, or cut a hole in the underwater net of a harbor in order to sink a ship with a manned torpedo. There was always the risk of dying as a result of strong currents, frigid water or loss of orientation. Frogmen died from handling explosive devices and some operations carried the risk of capture by the enemy. And there was the added danger of being executed as irregular members of the military because frogmen did not wear uniforms. These divers caused serious damage by sinking enemy ships in a harbor and making them inoperable for

THERE ARE ABOUT
80 VARIATIONS ON
THE LUMINOR AND
RADIOMIR MODELS.

A retro design combined with a modern ceramic case defines the Radiomir 8 Days Ceramica.



The crown protection bridge is the Luminor's distinguishing feature.



years. Watches became an important component of frogmen's equipment and, together with diving compasses (which Panerai also provided), formed one of the very few navigational aids available at the time. The military aspect of the brand, its authentic history, and the high functionality required by its wearers are part of Panerai's appeal. Current Panerai owners carry this history with them every time they put on their watches.

While modern Radiomir and Luminor collections trace their beginnings to the first two models, since 2012 Panerai has been making models with a transitional case known as "Radiomir 1940." The two sub-collections Luminor and Luminor 1950 both have the characteris-



The sandwich dial, with luminous material between the perforated top layer and the bottom plate, is a typical Panerai design feature.

UNTIL 1993,
PANERAI WATCHES
WERE SOLD
EXCLUSIVELY TO
THE MILITARY.

tic crown guard, but while the Luminor 1950 has the historical case, the Luminor interprets the original design in a freer and more modern way with heavier lugs, a less dramatic cushion shape and no patent engraving on the crown guard.

Panerai's early prototypes and limited series have inspired several modern variations. The California dial appears on current models. Panerai has also reissued the sandwich dial with line and dot markers. The rotating bezels on the Submersible divers' watches refer back to the Egiziano prototype of 1956. Especially striking here are the round applied markers with highlighted quarter-hours. Details like the circle at 3 o'clock with the words "8 giorni brevettato" (8 days patented)

appear on current models. And the white dial, which debuted in Stallone's movie, *Daylight*, is available on several models.

Panerai has added functions to many of its new models, such as a date, a second time zone or a power-reserve indicator. Chronographs have been added, too, some with a fly-back function or a mono-pusher design with a split-seconds function. These extra functions affect the design; often solutions are created, such as a linear power-reserve indicator that can be smoothly integrated into the classic design.

The size of Panerai's watches has varied, too, ranging from 42 mm to the historically accurate 47 mm. The 42-mm version is often worn by women. Watches

*Historical Radiomir,
modern Luminor 1950
and vintage Luminor
models are so similar
that their condition is
often the only
indication of age.*



for left-handers, with the crown on the left side, are also a part of Panerai's collections.

PANERAI CULTIVATES its origins in the maritime military world. Most of the brand's new elements have a link to the sea, such as a bronze case (reminiscent of a ship's hardware) or a chronograph with a regatta countdown for use in sailing competitions.

New materials, colors and changes in subtle details allow a wide variety of models to be created while still maintaining the brand's historical image. In addition to traditional steel, many other case materials are now being used: titanium, several kinds rose gold, black ceramic, composites (aluminum with a ceramic coating in matte brown) and bronze. These materials can change the appearance of a watch simply by being a different color. Panerai also coordinates the dial color and the color of the case: olive-colored dials are paired with bronze cases, brown dials with titanium and composites, and blue dials with rose gold. The colors are muted and usually rather dark. The brand also varies the luminous material it uses, choosing either the standard, sporty green color or using an ecru color that recalls vintage watches

where the lume has darkened over time. Even the hands are made in different colors. They might be gold or steel-colored, blue or black. Panerai combines these variables so elegantly that sporty models don't always have green luminous material, but sometimes ecru, when it offers a more appealing look. Some Panerais even have clous de Paris decoration on the dial.

There are also some interesting variations in the hands. While most models have standard baton hands with pointed tips, Submersible divers' models, in particular, have wider, skeletonized hands that are only half filled with luminous material. Models that remain true to their history have hands that narrow toward the center of the dial. Or there is a partition on half the dial, as on the Radiomir models with a vintage California dial. Another historical dial has dot markers and line markers at 3, 6 and 9 o'clock, and a double-line marker at 12 o'clock. Changes are so slight that the watch can always be recognized as a Panerai, especially since the case remains true to its historical forebear.

Variations in the treatment of the watch's surfaces can result in a completely different look. Panerai's steel cases are usually polished and titanium cases usu-

DIFFERENT CASE FINISHES GIVE DIFFERENT MODELS COMPLETELY DIFFERENT LOOKS.



Sylvester Stallone wore a Panerai in the movie, *Daylight*, and drew attention to the brand in the 1990s.

ally have a brushed finish. A titanium bezel might be polished or brushed. A matte surface increases the model's "tool watch" look, which can be emphasized by adding a rubber strap or a metal bracelet. Panerai offers a variety of straps: alligator straps give the watch an elegant appearance; pre-stressed leather recalls the original models; and calfskin (smooth or rough, with or without a contrasting seam) creates a different look. Some models have Plexiglas in place of sapphire in order to replicate the historical models. Even this minor change affects the design since light refracts differently through a plastic crystal than through scratch-resistant sapphire.

MINOR DETAILS make the difference. Cases differ only in size and there are three or four varieties of dials. But the wide variety of case materials and the color of the dial and hands offer many different

looks. As in a large family, there are wide variations in individuals even though the family resemblance remains clear.

This was already true for the Panerai watches produced in the early years, whose cases and movements were supplied by Rolex and chosen by Panerai for their size and sturdiness. The dials and later the cases (including the specially designed crown protection device) were designed in-house by Panerai. Function was the top priority for the development of watches for frogmen. But the long-lasting appeal of these watches proved that a timeless and striking design had been created.

It is no coincidence that Panerai was developing watches at the same time the philosophical movement, Rationalism, was being pioneered in Italian design. The architects following Giuseppe Terragni, in particular, pursued the ideas of reduction, directness and the use of new

A side view of the Luminor 1950 shows the cushion-shaped case of vintage Panerai watches.



THE INFLUENCE OF THE ITALIAN RATIONALIST MOVEMENT CAN BE SEEN IN PANERAI'S WATCHES.

materials. In the 1930s and '40s, the architects leading the Italian Rationalist movement laid the foundation for streamlined Italian design. Today the style is seen as classically modern. It quickly expanded in Italy to furniture and objects for daily use, like the famous Olivetti typewriter. It can also be seen in the design of Panerai's watches.

Panerai watches are made in Switzerland but their design remains firmly established in Italy. The brand's headquarters are located in Milan, the Italian fashion and design capital. Panerai watches are influenced by Italian style and its choice of appropriate details, resulting in uniform and visually balanced models that are timeless rather than merely fashionable. ○

Panerai offers a wide variety of straps, so even a tool watch can have a feminine look.



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